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HERALDRY  
BRITISH AND FOREIGN

VOL. II.



A TREATISE ON  
**HERALDRY**

BRITISH AND FOREIGN

WITH ENGLISH AND FRENCH GLOSSARIES

*NEW AND ENLARGED EDITION*

BY

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(RECTOR OF ST. MARY'S CHURCH, MONTROSE)

VOL. II.



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# SYNOPSIS.

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# HERALDRY:

## BRITISH AND FOREIGN.

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### CHAPTER I.

#### CADENCY, OR DIFFERENCING.

BEFORE armorial bearings had been for a century in general use it was found necessary to distinguish by their variations, not only different families but different members, or branches of the same family. It came to be understood that the head of the house could alone use the pure unaltered coat. Even the heir apparent, or heir presumptive, had no right to use the ancestral coat without some variation; in common with the other cadets he had to bear it with a *difference*, or *brisure*. This was early an unwritten but generally accepted law. The obligation of cadet lines to difference their arms was recognised over nearly the whole of civilised Europe in the fourteenth century; and when, later, the obligation seemed in danger of being forgotten it was made the subject of direct legislation.

Thus in the treatise of ZYPÆUS, *de Notitia juris Belgici*, lib. xii. (quoted also in MENÊTRIER, *Recherchès du Blazon*, p. 218), we find the following:—

“ Ut secundo et ulterius geniti, quin imo primogeniti vivo patre, integra insignia non gerant, sed aliqua nota distincta, ut perpetuo lineæ dignosci possint, et ex quâ



quique descendant, donec anteriores defecerint. Exceptis Luxemburgis et Gueldris, quibus non sunt ii mores." (The exception is curious. I have printed the Regulations in force in Portugal in the Appendix B. to this book.)

The choice of these *brisures* was, however, left to the persons concerned; and there is, consequently, a great variety of these ancient modes of difference which it is the object of this chapter to set forth in detail.

In England, where great stringency of regulation has prevailed with regard to some armorial matters of small importance, it has (as is often the case) been accompanied with extreme laxity as regards other, and more important, ones. Practically differences have very generally fallen into disuse.

The old systems of differencing which it is the purpose of this chapter to describe, were practically abandoned in the sixteenth century, and were replaced by the present unsatisfactory "Marks of Cadency," Vol. II., (v. p. 54) consisting of minute charges intended to denote the order of birth of a series of brothers, and themselves to be charged in a second generation by a still minuter series. Even to this limited extent the system has been found unworkable, and beyond a second generation there is not even the semblance of provision for indicating cadency.

In the remarks on DIFFERENCES printed in the Appendix to LOWER'S *Curiosities of Heraldry* from an essay by Sir EDWARD DERING, circa 1630, occur the following just remarks:—

"These minute differences, as they were anciently dangerous and insufficient, so in manner as they are now used they were then unknown; neither is there art enough by any of our heralds' rules, though much refined of late, to guide one so as to know which of the crescent-bearers was the uncle, or which the nephew,

and for crescent upon crescent, mullet upon mullet, etc., in a pedigree of no great largeness, perspective glasses and spectacles cannot help you; but you must have Lyncean eyes, or his that could write Homer's *Iliads* and fold them into a nutshell."

As in England so on the Continent generally *brisures* have gone greatly into disuse. It is in Scotland alone that the old system of differencing has never ceased to be *in viridi observantiâ*. In fact the most striking peculiarity of Scottish Heraldry is the importance which it has always attached to distinguishing the arms of the cadets of a family from those which pertain to its chief. It must, however, be confessed that circumstances, presently to be referred to, have made this an easier matter than it has been elsewhere.

Anyone who has given attention to the different economic conditions of England and Scotland will have little difficulty in apprehending the reasons which have made differencing at once easier and more important in North Britain than in the southern kingdom. These are the permanency of the old families; and the closeness of the family and feudal tie. At an early period the leading families of England began to wane, not merely out of power but out of existence. Great baronial houses continually ended in heiresses and co-heiresses who often divided estates and carried them to meaner men. The great struggle between the Houses of York and Lancaster, known as the *Wars of the Roses*, swept whole families of both the greater and lesser nobility off the face of the earth. Of the twenty-five barons appointed to enforce the observance of Magna Charta, who must have been chief among the magnates of England, there is not a male descendant surviving in its present peerage. It is not intended to imply that the present nobility of the British Empire is inferior in point of ancient lineage, or in any other

respect, to the existing *noblesse* of any other European country. The very reverse is the case. The foreigner, who looks simply to the date of the Peerage dignity of one of our nobles, is very liable to form an entirely false idea with regard to this matter. He does not know, probably he has no means of knowing, that a person called to the House of Lords, *Imperante Victoriâ*, may be the head, or at least and still more probably the cadet, of a family of untitled gentlemen who can trace their descent in the male line, if they care so to do, to a companion of the Norman Conqueror. Sir BERNARD BURKE tells us that "WROTTESELEY, a Baron of Queen VICTORIA'S reign, can establish what no other member of the House of Lords can—a male line of descent from a FOUNDER KNIGHT OF THE GARTER," although "Vernon is sprung from Richard, Baron of Shipbroke recorded in *Domesday Book*; . . . and Bagot is the head of a race of gentlemen traceable back to the Conquest, from a junior branch of which sprang the celebrated house of Stafford, ducal under the title of Buckingham." (*The Rise of Great Families*, p. 33, 1873.) Still there has been a great extinction of once noble names. A large proportion of the surnames borne by knightly and noble families in the fourteenth, and earlier centuries, have utterly passed away from common ken. We find them recorded, with the ensigns which their owners bore, in our *Heraldic Ordinaries* and *Rolls of Arms*, but a large proportion of them would sound unfamiliar in the ears of modern Englishmen. Occasionally we meet in some country village a name which we find to be a corruption, or remote survival, of a name once well known and honoured as knightly or noble. (*See Appendix K.*)

On the other hand, the Scoto-Norman Barons were remarkable for their numerous progeny; a physical fact for which the intermixture of Celtic blood has been

suggested as a cause. Sub-infeudation, which in England had been prohibited from the time of the Plantagenet kings, was largely practised in Scotland. The great baron, owner of an extensive but thinly peopled domain, could provide each of his sons with a fief to be held from him for rent, or military service. Each son divided his fief among his children ; and this sub-infeudation went on till every powerful family could count a large array of cadets ; many of them, no doubt, in comparatively obscure positions, but the tie of blood, carefully cherished on both sides, imparted a patriarchal character to the relation of superior and vassal. Moreover, in feudal Scotland, the following of commercial pursuits was not held to derogate from the status of gentility to the same extent as in some foreign countries, or even as in England : and two hundred years ago the younger scions of families of distinction were often engaged in occupations which are not nowadays associated with the idea of gentle birth.

The student can hardly fail to notice the striking difference between England and Scotland in the matter of the number and variety of surnames, and of the arms attaching to them. Whole districts of Scotland have their predominating names, which are generally those of the old feudal families. Argyllshire is peopled with CAMPBELLS ; Inverness-shire with MACDONALDS ; Aberdeenshire with GORDONS, and FORBESSES ; and the southern counties with SCOTTS, KERS, ELLIOTS, JOHNSTONES and MAXWELLS.

For a long time after their introduction surnames were used only by the gentry ; and when they began to be assumed by the lower orders, the clansmen almost invariably took the name of his chief, considering himself a member of his family, at least by adoption, if not by a closer tie the remembrance of which tradition had preserved. In England it was far otherwise.

New men emerged, and founded new families; under the Tudor sovereigns, hundreds of *novi homines* received grants of arms. It was easier to adopt new arms than (even for those who might possibly have succeeded in doing so had they tried) to trace a connection with families whose importance had passed away. (Sometimes such a connection has been traced in later times, and a family has either reverted to the use of its old coat or has added it as a quartering to the newer one.)

Hence it comes to pass that, while in England the multitude of entirely distinct coats of arms is enormous, in Scotland the number of original coats is small; but the distinct and well-defined insignia of the chief of the family are differenced by its other members in such a manner as to show forth, more or less clearly, their relation to the head of the house, and to other cadets; and in many cases also to suggest their maternal descent. I have Dr BURNETT'S authority for stating that:—"In the Official Register of Arms from 1672 up to 1888 the entries for members of the families of CAMPBELL, HAMILTON, STEWART, and SCOTT, compose about a ninth of the whole; and if we add the MURRAYS, DOUGLASES, HAYS, GRAHAMS, MACKENZIES, DRUMMONDS, GRANTS, FORBESES, CUNNINGHAMS, and FRASERS, we have exhausted a fourth of the existing record of arms. In the case of the most numerous family, the CAMPBELLS—for whom more than a hundred coats are registered—by far the larger number have been assigned to persons either certainly having, or with a high degree of probability claiming, a connection with the head of the house." One of the principal duties imposed on LYON by the Scottish Parliament in 1592, is the assigning of proper differences to cadets, and the bearing of arms without such differences was made penal by the statutes of 1662, and 1672.

There was, however, such "relaxation and latitude" in the practice of the Office (see *Report on the Lyon Court*, 1822), that the enforcement of these statutes became ever increasingly difficult, in later times was seldom attempted, and is now practically impossible. It might be reasonably doubted whether three-fourths of the persons bearing arms in Scotland at the present time, even though they may not be upstart assumers of arms to which they have no shadow of claim by descent, are not equally obnoxious to the charge of being breakers of the law.

In most English heraldic books this important subject of *differencing* is only adverted to very briefly ; and then almost entirely with reference to the little regarded practice of modern times. One bright exception is the excellent work by my late friend the Rev. C. BOUTELL, *Heraldry, Historical and Popular* ; in which there is a most valuable and interesting Chapter on "Cadency and Differencing," the materials for which are mainly extracted from the English *Rolls of Arms*.

The Scottish Herald NISBET treats the subject much more fully than his English contemporaries, in a separate work on *Marks of Cadency*, as well as in his *System of Heraldry* ; one of the causes of the popularity of the latter being the fact that in it a large number of the differenced arms of cadets were there made accessible to the reader than (before the publication of BURKE'S *General Armory*) could be found elsewhere out of the Lyon Register. But the too enthusiastic admirers of NISBET sometimes need a gentle reminder that there has been some little advance in heraldic and archæological knowledge since the publication of his work. NISBET was not in possession of historical materials which are now easy of access ; and the portion of his work which touches on differencing has relation mainly to the cadency of comparatively modern times. Though

in Scotland *Rolls of Arms* do not exist of the early date of those which we possess in England (many of which have been printed within the last quarter of a century), the two volumes of *Scottish Seals*, edited by Mr H. LAING, supply us with materials equally ancient ; and these are for later times supplemented by the illuminated manuscripts of the sixteenth century by Sir DAVID LINDSAY ; and by the collections of WORKMAN, and others, which have been made accessible to the student in the late Mr STODART'S volumes of *Scottish Arms*.

With regard to continental modes of differencing contemporary information more than sufficient for our purpose is at hand in the admirable collections of seals contained in the works of VRÉE, DEMAY, DOUET DE L'ARC, and others ; in the Armorial of the Heralds "GUELDRÉ," and GILES BOUVIER, "BERRY" Roi d'Armes ; in the works of SPENER and SIEBMACHER ; and the several treatises of MENÉTRIÉRIER, and LA ROQUE ; as well as in MAURICE'S *Blason des Armoiries de tous les Chevaliers de l'Ordre de la Toison d'Or* ; and the *Wap-penrolle von Zürich*.

We will now proceed to detail the principal modes by which Cadency was denoted.

The principal modes of differencing hereafter to be described are the following:—

1. Change of Tincture (p. 9).
2. The addition of the Label (p. 13).
3. The use of the Bordure (p. 25).
4. The addition of a Canton or Quarter (p. 32).
5. The addition of an Escucheon, not *en surtout* (p. 34).
6. The addition of an Escucheon, *en surtout* (p. 35).
7. The addition (or change) of an Ordinary (p. 36).
8. Changing the boundary lines of an Ordinary (p. 41).

9. The addition of small charges to the Field ; or charging an Ordinary with Minor Charges (p. 43).
10. Diminishing the number of Charges (p. 51).
11. Change of Minor Charges (p. 51).
12. The use of the " Marks of Cadency " (p. 54).
13. The addition of Quarterings (p. 56).
14. Augmentations, and Official Arms (p. 58).
15. Examples of Cadency combining the preceding (p. 61).

(The differences used to denote Illegitimacy are treated separately in Chapter IV., p. 170.)

I. DIFFERENCE BY CHANGE OF TINCTURE.—One of the earliest modes of difference was to preserve the figures, but to vary the tinctures. Two families of CHANDOS bore a *pile gules* ; the Herefordshire branch on a field *or* ; the Derbyshire branch (to which belonged Sir JOHN CHANDOS, K.G., d. 1369) bore it on a field *argent*. In the reign of HENRY III. the LOTERELS bore : *Or, a bend between six martlets sable*, of which a differenced coat in the *Roll of EDWARD II.* is that borne by Sir GEOFFREY LOTEREL : *Azure, a bend between six martlets argent*. The FURNIVALS, who held lands under the LOTERELS, assumed the same bearings, but varied the tinctures. In the *Roll of the Thirteenth Century*, WALTER DE FURNIVAL bears ; "*d'Argent, un bend et six merloz gules* ;" and the same coat is ascribed to GERARD DE FURNIVAL in ST. GEORGE'S *Roll*, No. 210 ; which also contains another coat borne by THOMAS FURNIVAL (No. 208) : *Or, a bend between six martlets gules*. It must however be noted that changes of tincture were also used to denote feudal connection ; thus the same charges, but with different tinctures, were used by other feudal allies of the FURNIVALS and LUTTERELS. The ECCLESHALLS bore : *Sable, a bend between six martlets or*. The MOUNTENEYS : *Azure, a bend between six martlets or*.



The TEMPESTS (*temp.* RICHARD II.) carried: *Argent, a bend between six martlets sable*. In GLOVER'S *Roll* (*temp.* HENRY III.) RICHARD DE HARCOURT uses: *d'Or, à deux barres de goules* (note that these are not the French *barres*, but the English *bars*), and in the reign of EDWARD II. this coat is borne by a Sir JOHN HARCOURT; and by another Sir JOHN, probably a cousin, who carried the coat with the tinctures reversed. Similarly in the reign of EDWARD I. (*First Nobility Roll*, 1297) THOMAS MOULTON, Baron of EGREMONT, bears: *Argent, three bars gules*. In the *Roll* of EDWARD III. this coat is ascribed to Lord MOULTON of Gillesland, while Lord MOULTON of Frankton, bears "*le revers*" (COTGRAVE'S *Roll*). (See the BALLIOL differences below, pp. 35, 43.)

WALTER MARTELL bore: *Gules, three martlets argent*, but RICHARD changed the tincture of the field to *Sable*. The ZOUCHE coat with its bezants has the field of *Gules* when borne by ALEYNE LA ZOUCHE, of *Azure* when carried by WILLIAM LA ZOUCHE (PLANCHE'S *Roll*; Nos. 160, 161). Similarly, RICHARD and YNGRAM DE BRUS bore *a saltire and chief or*, on fields respectively *Gules*, and *Azure* (Nos. 600, 602). JORIS, and JOHN CANTELOW (CANTELUPE) placed their three golden fleurs-de-lis in the same manner on fields of *gules*, and *azure*.

In Scotland one of the best known examples of differencing by change of tincture is afforded by the arms of the CAMPBELLS, Earls of LOUDOUN. The first of the family married SUSANNA CRAWFURD, heiress of Loudoun, who bore: *Gules, a fess ermine*, and these tinctures were accordingly substituted for the *or* and *sable* of the original CAMPBELL coat. So the family of HUME, or HOME, who descended from the Earls of MARCH, differenced by bearing their silver lion-rampant on a green field, instead of on the original red one.

Some branches of the DOUGLAS family bore the field

of their arms of *ermine*, instead of *argent*, as early as 1273. A similar mode of differencing is found in the earlier *Lyon Register* for other families. The BOYDS, who are understood to descend from a younger brother of the first High Steward of Scotland, bore : *Azure, a fess chequy argent and gules* ; the STEWART arms differenced by change of tincture. The engrailed *azure* cross of SINCLAIR was borne on the same silver field, but its tincture was changed to *sable* by the Herdmanston line. The well-known coat of the HAYS is : *Argent, three escucheons gules* ; several cadets differenced by change of tincture, the HAYS of Boyne reversed the tinctures ; those of Leys made the field *ermine* ; those of Broxmouth retained the field *argent*, but made the charges *vert*. Dr BURNETT tells us that a change of tincture of the field frequently occurs in the *Lyon Register* in the case of families who bear the same surname, but "who are not asserted or certainly known to be descended from the same ancestor." There is reason to fear that in such cases complaisance has been sometimes carried too far.

In PLANCHÉ'S *Roll* four persons of the name of FITZ-EDMUND difference in this way (Nos. 586-89). REYNAUD bears : *Or, an eagle displayed azure* ; RICHARD, *Sable the eagle or* ; ATHELWARD, *Argent, the eagle azure* ; and WYCHARD, *Azure, the eagle or* ; each adds on a chief of the tincture of the charge a lion passant of the field.

JACQUES, Sire de BAYON in Lorraine, who descended from a younger son of Duke FREDERIC I., bore : *Argent, on a bend gules three alerions or, a label of five points azure*. The metals of the arms of LORRAINE are here inverted as a difference. (See Mr WATSON'S note on PLANCHÉ'S *Roll*, No. 500, in *The Genealogist*, vol. viii., p. 211.) (On the inversion of tinctures as a mark of Illegitimacy, *vide infra*, p. 208.)

The four sons of GILLES DE MAILLY, who bore :

*Or, three mallets vert*, differenced by change of tincture; the second, third, and fourth sons respectively made the charges, *gules*, *azure*, and *sable*. The family of DE GROLÉE bore: *Gyronny, or and sable*, but the cadets in Dauphiny changed the metal to *argent*. This mode of difference was frequent in the Low Countries. ARNOLD, Count of ARSCHOT, *circa* 1120, who bore: *Or, three fleurs-de-lis sable*, had five sons; the eldest inherited the paternal arms; the second, GERARD of WESEMALE, took: *Gules, three fleurs-de-lis argent* (in this line another differenced coat was: *Or, three fleurs-de-lis gules*). The third, GEOFFREY DE ROTZELAER, bore: *Argent, three fleurs-de-lis gules*; the fourth, HENRY DE RIVIÈRE: *Argent, three fleurs-de-lis sable*; the fifth, JEAN DE SCHOONHOVEN: *Gules, three fleurs-de-lis or*. The Dukes of BRABANT carried: *Sable, a lion rampant or*; but GODFREY, brother of Duke HENRY, differenced by bearing the lion *argent*. GAULTIER BERTAUT, Seigneur de MECHLIN, bore: *Or, three pales gules*; his brother GILLES, Seigneur de BERLAER, changed the field to *argent*. (SPENER, *Opus Heraldicum*, pars gen., p. 347; and MENÊTRIËR, *Véritable Art du Blason*, c. 19, p. 352.)

In Holland a very large number of families who bear three *zuilen* (chess-rooks; *vide ante*, Vol. I., p. 404) are distinguished solely by the change of tincture in field or charges.

In Germany similar mutations are abundant. The Counts of SOLMS bear: *Or, a lion rampant azure*, which is said to indicate community of descent with the house of NASSAU, of which the original coat was: *Azure, a lion rampant or*. (See note in TRIER'S *Einleitung zu der Wapen-Kunst*, p. 601; Leipzig, 1744.) The Counts of SCHWALENBERG bore: *Gules, a star or*; those of STERNBERG the reverse; those of WALDECK, *Or, a star sable*. All claimed the same progenitor; WITEKIND, Count of

SCHWALENBERG, d. 1190. (See LUCÆ, *Graffen-Saal*, pp. 648-662.)

Two families of the Counts of SPANHEIM use: *Chequy*, the one *argent and gules*, the other *azure and or*. The Counts of STERNBERG, and of HAYMSBERG, in Carinthia, who bear respectively *Azure*, and *Gules, three estoiles or*, had a common ancestor in the Baron von SAANECK. (See also LEUCHTENBERG in the next chapter.)

The two lines of the old Counts of ISENBURG differed in this way. The one bore: *Argent, two bars sable*; the other made the bars *gules*. The arms of the Counts of MONTFORT, FELDKIRCH, WERDENBERG, etc. (v. Vol. I., p. 389), are very notable examples of German arms differenced solely by change of tincture. (See SPENER, *Opus Heraldicum*, p. spec., p. 624.)

Two families of BOYNEBURG use: *Quarterly*, the one *argent and sable*; the other *argent and azure*. Similarly different branches of the French family of BRETON are said to bear: *Quarterly, or and gules*; *or and azure*; *sable and argent*; *argent and gules*. (See *Le Héraut d'Armes*, p. 327.)

In PLANCHÉ'S *Roll* the "SIR DE ASCHE" (No. 387) bears: *Argent, a fess azure, over all a saltire gules*; but "JOHAN SUN FRERE" (No. 388) changes the field to *or*. (It may be noticed that this is one of many examples which prove that the old fantastic ideas as to the relative superiority, or inferiority, of the respective metals and tinctures was without foundation. Here the younger brother bears the supposed superior metal.) In the same *Roll*, Nos. 640 and 641 are as follows "640, *Azure, a chief chequy or and gules*, for SYMON DE PERPUNT;" "641, *Chequy or and gules, a chief azure*, for SYMON DE PERPUNTT." If these are distinct persons their arms afford a curious example of differencing by inversion.

II. THE LABEL.—The next mode of Difference is by the introduction into the upper part of the shield of the

figure known as the label (from *lambeau*, a strip, or shred). In the earliest times it was called a *file*, a name which PLANCHÉ connects with *filiation*. The Label is a narrow horizontal bar, or strip, placed across the upper part of the shield, and having dependent from it at right angles other strips, usually three or five, but sometimes four in number. Sometimes the label is found absolutely in chief, but usually a strip of the field is made to intervene between the upper edge of the label and the summit of the shield. This label is in England considered to be the *brisure* of the *eldest son* (except in the case of Royal Princes), but in olden times its use was not so limited ; nor does it appear that any particular meaning was attached to the number of points, or to its tincture, the former varying even for the same individual, and the latter being only such as to make it conspicuous upon the shield. In Touraine, where the label has become an integral part of several ancient coats, the number of its points is sometimes unusually large. The seal of GUILLAUME D'ASPREMONT, Chevalier Banneret in 1218, has a label of *ten* points over the coat : *Gules, a lion rampant or, crowned azure*. (See *La Touraine* by BOURASSÉ, p. 374 ; but at p. 347 the number of points is *seven*.) This is the number also in the shield of DE RAMEFORT, Chevalier-Banneret, who carried : *Fusily or and azure, a label of seven points gules*. The coat of CHAUVIGNY : *Argent, three fusils in fess gules*, has a label of *six* points *sable*. At Caerlaverock in 1300 the silver label of EDWARD, Prince of WALES, has five points, but in modern practice only three points are used. It seems early to have been the rule in England that the heir, and perhaps also the heir presumptive, should bear his family coat differenced by a label. Abroad, instances are numerous in which the label was borne by the second son (*cf.* PLANCHÉ'S *Roll*), and I doubt the existence at any time of a regular system by which the degree of filiation could be indicated. In the *Roll of Caerlaverock*

the label is repeatedly referred to. Of Sir MAURICE DE BERKELEY (whose banner borne in the siege of that castle is represented on p. 301) it is expressly declared that

“ . . . . un label de asur avoit,  
Porce qe ces peres vivoit.”

Sir PATRICK DUNBAR, son of the Earl of LOTHIAN (*i.e.* of MARCH), then bore arms similar to his father, with the addition of a label *azure*. On the other hand, Sir JOHN DE SEGRAVE is said to bear his deceased father's arms undifferenced, while his younger brother NICHOLAS carries them with a label *gules*; and in the case of EDMUND of HASTINGS the label is also assigned to a younger brother. Further proof of its being thus borne by cadets is furnished by the evidence in the GREY and HASTINGS controversy in the reign of HENRY IV., from which it appeared that the younger line of the HASTINGS family had for generations differenced the paternal coat by a label of three points; and, as various knights and esquires had deposed to this label being the cognisance of the nearest heir, it was argued that the defendant's ancestors would not have borne their arms in this way, had they not been the reputed next heirs to the family of the Earl of PEMBROKE. Other English instances are well known in which the label became hereditary, and an integral part of the family bearings, as in the case of the house of COURTENEY (who improperly laid it aside in modern times): and it is still borne thus by the families of BABINGTON of Rothley; RADCLYFFE of Foxdenton; COLVILLE of Duffield, etc.

NISBET mentions three examples of its permanent retention in Scotland:—HAMILTON, Earl of ABERCORN, who carried it (Dr BURNETT says, without any official authority “until, and even after, the extinction of the male line of the ducal house of ABERCORN”); ARBUTH-

NOT of Findowrie, and MAXWELL, Lord HERRIES. To these we must add the CONGALTONS of that Ilk (of whose coat Dr BURNETT thinks the label always formed an integral part), *Or, a bend gules, over all a label azure*. The BETHUNES, Ducs de CHAROST in France, bore: *Argent, a fess gules, with in chief a label of the last*, as a permanent difference.

JEAN DE LUXEMBURG, one of the original Knights of the Golden Fleece (No. xiii.), was Count de LIGNEY, and younger brother of PIERRE DE LUXEMBURG. Count de ST. PAUL. He died in 1440, and his arms (*Argent, a lion rampant double queue gules, crowned or*), were differenced by *a label azure*. Similarly JACQUES DE LUXEMBURG, Seigneur de RICHEBOURG, younger brother of LOUIS, Comte de ST. PAUL, has the same arms and difference. He was Knight of the Golden Fleece (No. lxvii.), and died 1471. CLAUDE DE NEUFCHÂTEL (*Chevalier de la Toison d'Or*, No. c.), who was second son of THIEBAUT, Seigneur de NEUFCHÂTEL, bore in his brother HENRY'S lifetime (though it may be noted that the latter had no heirs of his body) the arms of NEUFCHÂTEL (*Gules, a bend argent*), with *a label azure*.

The seals of GEOFFREY DE BRABANT, third son of Duke HENRY, are given in VRÉE (*Généalogie des Comtes de Flandres*, plates xxxiii. and xxxiv.). On the one the lion of BRABANT is debruised by a label of *three* points; on the other the shield borne by his mounted figure, the caparisons of his charger, his *ailettes*, and the shield of his counter-seal, are all consistent in bearing the label of *four* points.

In course of time the capacity of the label for differencing was extended by its points being drawn wider and charged; the charges being made to have a genealogical significance. Thus ROBERT, Comte d'ARTOIS, brother of S. LOUIS of FRANCE, bore FRANCE-ANCIENT, with, for







SEALS.



EXPLANATION OF FIGURES.

1. Thomas Plantagenet, K.G., Duke of Gloucester, 1395 (*Boutell*). 2. Jean, Duc de Berri, circa 1408 (*Demay*). 3. Jeanne de France, Duchess of Burgundy, 1316 (*Vrée*). 4. Henry of Lancaster, Earl of Derby, Hereford, etc.



brisure, *a label of CASTILE* ; (that is, of *Gules*, each point charged with three castles or,) indicating his maternal descent. (See VRÉE, *Généalogie des Comtes de Flandre*, p. 48, where the label on his seal is of three points; on his counter-seal it is of five. See also Vol. I., Plate I., fig. 5.)

The arms of the PLANTAGENET Princes afford us many examples of this extended use of the label. EDMUND *Crouchback*, Earl of LANCASTER, second son of HENRY III., after his marriage with BLANCHE (daughter of ROBERT, Comte d'ARTOIS, brother of S. LOUIS) bore : ENGLAND, with a label of FRANCE. In the *Calais Roll* (1347) the arms of his grandson, HENRY PLANTAGENET, first Duke of LANCASTER, are ENGLAND, *a label of FRANCE* (three, or five, points were used) (*see* his seal on Vol. II., Plate I., fig. 4). After his creation as Duke he bore the same label upon the Royal Arms : *Quarterly*, FRANCE-ANCIENT and ENGLAND. LIONEL, Duke of CLARENCE, third son of EDWARD III., and Earl of ULSTER in right of his wife ELIZABETH DE BURGH, bore a label of five points, charged with crosses (probably from the arms of ULSTER : *Or, a cross gules.*)

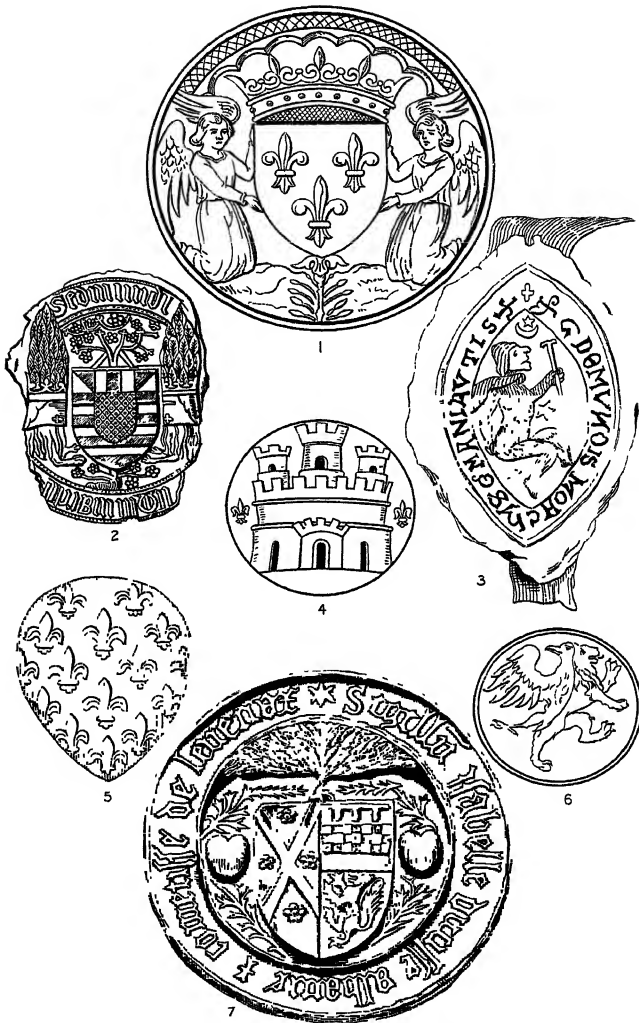
EDWARD, Earl of RUTLAND, eldest son of EDMUND of LANGLEY, Duke of YORK, bore : FRANCE and ENGLAND *quarterly, with a label of CASTILE*, as above described ;—a label *per pale of CASTILE and of LEON* (the latter half being of *Argent, charged with six lions gules*, or *purpure*), is also attributed to him. His mother was ISABELLA daughter of PEDRO the *Cruel*, King of CASTILE and LEON. On his seal the sail of the ship borne as Lord High Admiral is charged with an Augmentation derived from the arms of EDWARD the CONFESSOR, impaled with his own (*see* Vol. II., Plate XXIV., fig. 4, and p. 93 ; the two labels in conjunction have an unusual appearance). This fashion of charged labels had a great number of imitators among the high nobility of England. In

the *Calais Roll* of 1348 occurs the shield of Sir EDWARD DE MONTAGU ; *Ermine, three fusils conjoined in fess gules, with a label of three points or, each bearing an eagle vert* (engraved in BOUTELL, *Heraldry, Historical and Popular*, p. 225). On the stained glass at Shrewsbury the coat of CHARLETON of POWYS bears the POWYS arms (*Or, a lion rampant gules*), with a *label vert, on each point an eagle or* ; CHARLETON having originally borne *Vert, three eagles or* (*Herald and Genealogist*, vi., p. 119). The label on the first and fourth quarters of Sir JOHN BOURCHIER, K.G., Lord BERNERS in 1475, is of *gules, each point charged with three lions of ENGLAND*, his mother having been ANNE PLANTAGENET, daughter of THOMAS, Duke of GLOUCESTER, sixth son of EDWARD III. His brother WILLIAM, Lord FITZWARREN, similarly bears a *label of FRANCE*. The eldest brother, HENRY BOURCHIER, Earl of ESSEX, bore his paternal arms undifferenced (*Argent, a cross engrailed sable between four water-budgets gules*). ROBERT DE COURTENAY, second son of HUGH, first Earl of DEVON, by AGNES ST. JOHN, charged his *azure* label with nine golden mullets derived from those which appear on his mother's coat : *Argent, on a chief gules two mullets pierced or*. Sir JAMES AUDELE, whose mother was a daughter of WILLIAM DE LONGESPEE, bore : *Gules, fretty or, with a label azure charged on each point with a lion rampant or*, for his maternal descent (*cf.* Vol. I., Plate XXIV., fig. 12). Sir WILLIAM LOVEL (whose coat was : *Barry nebuly or and gules*), differenced with a label of VALENCE : *barry of six azure and argent, on each of the exterior points two martlets gules*. Sir ROBERT DE LA VACHE differenced his coat : *Gules, three lions rampant argent, with a label of (WARREN), chequy or and azure*. In the *Roll of EDWARD II.*, the two brothers, WILLIAM and THOMAS LATIMER, who bore : *Gules, a cross patonce or*, difference—the one with a *label sable, on each point three*





# SEALS.



## EXPLANATION OF FIGURES.

1. Counter Seal of Louis XII. and Francis I. (*Vrée*). 2. Seal of Edmund Mortimer, 1372. 3. Seal of Guy de Munois, Monk of St. Germain l'Auxerrois (*Eysenbach*). 4. Portion of Seal of Blanche of Castille, Queen of France (*d. 1252*) (*Vrée*). 5. Seal of Louis, Dauphin of France, 1216. 6. Portion of Seal of Alice of Holland, wife of Jean d'Avesnes, c. 1230 (*Vrée*). 7. Seal of Isabella, Duchess of Albany, Countess of Lennox.





*plates*; the label of the other is of *azure*, each point charged with three *fleur-de-lis or*. The SCROPE labels recorded in the *Roll* of RICHARD II. afford a good series of examples of the use of this mark of cadency. RICHARD LE SCROPE bears the full arms: *Azure, a bend or*; HENRY, WILLIAM, and JOHN difference with labels respectively of *argent, gules, and ermine*. Another HENRY charges his *argent* label with three bars *gules*, but THOMAS with an *annulet sable*. With these we may compare the ST. MAUR series. LORENZ DE SEINMOR bears: *Argent, two chevrons gules, a label vert*; NICOL, makes the label of FRANCE. RAUF, changes the field to *ermine* with a label *vert*; and another NICOLAS uses the same coat but adds a *fleur-de-lis or* to each point of the label. On the seal of WILLIAM, first Baron FAUCONBERG, in 1301, the label appears to be inverted (*Cat. of Seals in Brit. Mus.*, No. 9637).

In early times we only occasionally find the label used by a lady, thus JANET FENTOUN, daughter and heir apparent of WALTER FENTOUN of Baikie, bore a label in 1448, and dropped it after her father's death. MARGARET STEWART, Countess of ANGUS in her own right, bore a label (it is difficult to say on what ground) in 1366. A very curious Scottish label is to be seen on the seal of WILLIAM FRASER, "son of the late Master ALEXANDER FRASER." There is no shield, but each point of the label is charged with two of the fraises belonging to his paternal coat.

In modern English usage a label has become *par excellence* the Mark of Royal Cadency. In the lifetime of his brother ARTHUR, HENRY, Duke of YORK (afterwards HENRY VIII.) bore the *label ermine*. So, during the lifetime of HENRY, Prince of WALES, Prince CHARLES STUART (afterwards King as CHARLES I.) was Duke of YORK and ALBANY, and differenced with a *label argent, on each of its points three torteaux in pale*. This label had

been previously used by EDMOND of Langley, Duke of YORK (d. 1402), fifth son of EDWARD III. BOUTELL (*Heraldry, Historical and Popular*, p. 240) suggests that this charge of the *torteaux* on the label of YORK came from the arms of the WAKES of Lydel (*Or, two bars gules, in chief three torteaux*), whose heiress married EDMOND PLANTAGENET, the youngest son of EDWARD I.; and that through his descendants the HOLLANDS it came to EDMOND (of Langley), Duke of YORK. According to HEYLYN, the same difference was used by HENRY, Duke of GLOUCESTER, third son of CHARLES I., but this appears doubtful. JAMES STUART, Duke of YORK (afterwards King as JAMES II.), followed the precedent of HENRY VIII. who, as Duke of YORK, bore the label *ermine*.

To WILLIAM STUART (called Duke of GLOUCESTER), infant son of Queen ANNE, was assigned the silver label charged on the central point with a cross of ST. GEORGE (*gules*).

The family of GEORGE III. bore the following labels of three points, all *argent* :—

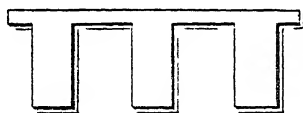


FIG. 1.

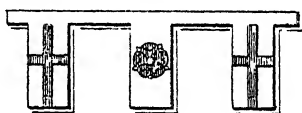


FIG. 2.



FIG. 3.

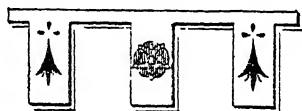


FIG. 4.

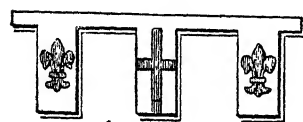


FIG. 5.

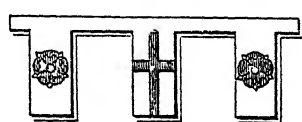


FIG. 6.

ROYAL LABELS.



FIG. 7.

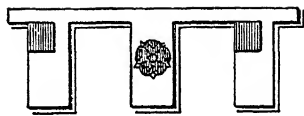


FIG. 8.

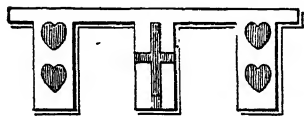


FIG. 9.

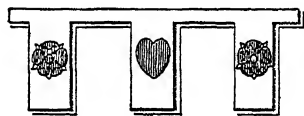


FIG. 10.

## ROYAL LABELS.

The Prince of WALES, the plain label *argent* (fig. 1).

FREDERICK, Duke of YORK (as WILLIAM, Duke of GLOUCESTER) a label *argent* with the cross of ST. GEORGE on the centre point.

WILLIAM HENRY, Duke of CLARENCE, the centre point charged with the cross of ST. GEORGE, each of the others with an anchor *azure* (fig. 3).

EDWARD, Duke of KENT, on the central point the cross *gules*, on each of the others a *fleur-de-lis azure* (fig. 5).

ERNEST AUGUSTUS, Duke of CUMBERLAND, on the central point a *fleur-de-lis azure*, on each of the others a cross *gules*.

AUGUSTUS FREDERICK, Duke of SUSSEX, on the central point two hearts in pale *gules*, on each of the others a cross of ST. GEORGE.

ADOLPHUS FREDERICK, Duke of CAMBRIDGE, on the central point the cross of ST. GEORGE, on each of the others two hearts in pale *gules* (fig. 9).

The Princesses also differenced their arms with the same silver label, charged thus :—

CHARLOTTE, Princess-Royal (Queen of WÜRTEMBERG), on the centre point a rose of ENGLAND; on each of the others a cross of ST. GEORGE (fig. 2). (This

label was also borne by the Princess CHARLOTTE of WALES, daughter of GEORGE IV. It was assigned to her in 1816.)

The Princess AUGUSTA, on the centre point a rose of ENGLAND; on each of the others an ermine-spot *sable* (fig. 4).

The Princess ELIZABETH (Landgravine of HESSE HOMBURG), on the centre point the cross of ST. GEORGE; on each of the others a rose of ENGLAND (fig. 6).

The Princess MARY, (Duchess of GLOUCESTER), on the centre point a rose of ENGLAND; on each of the others a canton *gules* (fig. 8).

The Princess SOPHIA, on the centre point a heart *gules*; on each of the others a rose of ENGLAND (fig. 10).

The Princess AMELIA, on the centre point a rose of ENGLAND; on each of the others a heart *gules*.

Prince WILLIAM HENRY, Duke of GLOUCESTER (third son of FREDERICK, Prince of WALES), had a label of five points *argent*, on the centre a *fleur-de-lis azure*; on each of the others the cross of ST. GEORGE. This label was also borne by his son WILLIAM FREDERICK, Duke of GLOUCESTER (husband of the Princess MARY, above), who during his father's lifetime placed beneath it a second and smaller label of three points *argent*.

The present Princes and Princesses of the Royal Family use for the most part the labels above given, thus:—The Prince of WALES, the silver label (fig. 1).

ALFRED, reigning Duke of SAXE-COBURG, Duke of EDINBURGH, as the Duke of CLARENCE (fig. 3).

ARTHUR, Duke of CONNAUGHT, as the Duke of KENT (fig. 5).

LEOPOLD, Duke of ALBANY, and his son, on the central point a cross of ST. GEORGE; on each of the others a heart *gules* (fig. 7).

The PRINCESS ROYAL (Empress of GERMANY)  
(fig. 2).

The late Princess ALICE (Grand-duchess of HESSE)  
(fig. 4).

The Princess HELENA (of SCHLESWIG-HOLSTEIN)  
(fig. 6).

The Princess LOUISE (Marchioness of LORNE) (fig. 8).

The Princess BEATRICE (Princess HENRY OF BATTEN-  
BERG) (fig. 10).

The Duke of CAMBRIDGE bears his father's label  
(fig. 9). During his father's lifetime, he also bore  
a smaller label of three points *gules* beneath the  
paternal one.

The children of the Prince of WALES seem to have  
had warrants for labels of five points. The Duke of  
YORK used such a one (charged with an anchor) until  
the decease of his brother the Duke of CLARENCE,  
whose label was of three points. The label of the  
Duchess of FIFE is of five points.

On the marriage of Her Majesty the QUEEN to His  
late Royal Highness the PRINCE CONSORT there was  
made to him a grant of the Royal Arms of the United  
Kingdom with the difference of a *label argent, on the  
central point a cross of ST. GEORGE*; to be borne in the  
first and fourth quarters, with the arms of SAXONY in  
the second and third. Her Majesty the QUEEN has told  
us in her *Life of the Prince Consort* that she herself  
discovered the precedent for this arrangement (of which  
the then GARTER was ignorant or unmindful) in the  
grant of the Royal Arms made to Prince LEOPOLD of  
SAXE-COBURG on the occasion of his marriage with the  
Princess CHARLOTTE, daughter of GEORGE IV. The  
label granted to Prince LEOPOLD was *argent of five  
points, the centre one charged with a rose of ENGLAND*.

In Germany, SPENER tells us that the use of the label  
though occasional, was not frequent; "Sicuti in Gallia

vix alius discerniculorum modus frequentior est, ita rariora exempla reperimus in Germania," and he gives a few examples, though he is unable to assign the reason for its assumption as a hereditary bearing. (*Opus Heraldicum*, p. gen., p. 350.) Both houses of the Counts LEININGEN, DAGSBURG, and LEININGEN-WESTERBERG, charged the arms of LEININGEN (which appear in the first and fourth quarters of the shields of both lines as *Azure, three eagles displayed argent*), with a label *gules* in chief. (SPENER'S suggestion as to the possible origin of this label is in *Parte Spec.*, p. 740, of his work).

In the arms of the Counts of MANDERSCHEID (who bore: *Or, a fess dancetty gules*; derived from their initial M), the second quarter contains the arms of the County of BLANCKENHEIM (borne since 1443; but? 1480): *Or, a lion rampant sable, over all a label of four points gules*. (On this see SPENCER, *Op. Her.*, p. spec., p. 243.)

In FRANCE the label was the chief recognised mode of difference. The Dukes of ANJOU used a label *gules*. The label of ARTOIS has been already mentioned (p. 17). As the arms of the DAUPHIN were sufficiently differenced by the addition of the quarter of DAUPHINY, the silver label became the difference of the House of ORLÉANS, and continued so to be until the death of the Comte de CHAMBORD (HENRI V.) when the House of ORLÉANS succeeded to the rights of the main line of FRANCE. But in FRANCE other modes of difference, hereafter to be noticed (p. 27), were adopted for the younger lines of the Royal House, and the only label which needs notice here is the sub-brisure of the Dukes of ANGOULÊME, who charged each point of the ORLÉANS label with a crescent *gules*. (The later legitimated Duke of ANGOULÊME used a different brisure. See Chapter IV.) In the *Armorial de Berry* the "Comte de RICHEMONTE" bears: *Ermine* (for

BRITTANY), with a label of ENGLAND, (*Gules, on each point three lions passant-gardant or*), but "le Comte D'ESTEMPES" has the label of *azure* charged on each point with a *fleur-de-lis or*. The label borne in the arms of JOHN of BRAGANZA, Constable of PORTUGAL (*Chevalier de la Toison d'Or*, No. 244) is of two points only. (MAURICE, p. 276. As to the use of this label by the line of BRAGANZA, see the *Nobiliarchia Portugueza*, cap. xxv., p. 217.) The labels borne by the Princes of the Royal House were of three points, apparently of *Or*.

In the NETHERLANDS a label *gules*, variously charged, has been used of late years to difference the arms of the Princes of the Royal House of NASSAU-ORANGE. The label of Prince HENDRIK (d. 1879) is charged with a golden mullet on the centre point. Those of Prince FRIEDRICH (d. 1891); and of Prince ALEXANDER, have on the centre point a small golden arrow paleways, point in chief (derived from the arrows borne by the lion of the NETHERLANDS). These labels are borne upon the simple coat of the Kingdom of HOLLAND without quarterings (as given below in Chap. X.). The examples from which I have described the above are those in the Riddarsholm Kyrka at Stockholm, where they are blazoned among the achievements of the deceased Knights of the Royal Swedish Order of the SERAPHIM. (The label was very generally of *gules* in the old Netherland coats.)

It should be noticed that there is no ancient precedent for the modern ugly couped label with dovetail points. The top bar should traverse the whole field.

III. DIFFERENCING BY A BORDURE was in former times practised largely in all the western countries. In Scotland it has always been a prevalent mode of indicating cadency, and is, down to the present day, the most usual *difference* for a younger brother or direct



cadet. (But *see* p. 30.) It is borne both plain and with considerable variety of engrailing, indenting, etc. It is also frequently charged, especially in the cases where the arms to be differenced are those of sub-cadets.

The bordure has great advantages over other modes of differencing since it leaves the original arms intact, and when methodically employed points out, as no other difference can do, the exact position held in the family by the cadet who bears it. Moreover it admits of being varied for sub-cadets, and of being charged with sub-brisures taken from a maternal coat when there is no right to quarter the entire arms. The *Roll of Caerlaverock* shows that this mode of differencing was in operation in England in the reign of EDWARD I. (1300), and one example therefrom in the case of JOHN, Earl of RICHMOND, will be found on p. 33. HUGH DE VERE, a cadet of the family of the Earl of OXFORD, also differences the coat given in Vol. I., Plate X., fig. 2, with *a bordure indented sable*. In *St. George's Roll* (No. 174) HAMUND LE STRANGE bears: *Gules, two lions passant argent*; but, later, ROGER differences with *a bordure engrailed or*.

A number of the PLANTAGENET princes differenced with the bordure. JOHN of ELTHAM, Earl of CORNWALL, second son of EDWARD II., bore the arms of ENGLAND, *within a bordure of FRANCE* derived from his mother ISABEL. THOMAS, of WOODSTOCK, the youngest son of EDWARD III., differenced his father's arms with *a bordure argent*, though his elder brothers all used various labels. When a quartered escucheon has to be differenced the bordure added surrounds the entire quartered coat as if it were a simple one. The BEAUFORTS, descendants of JOHN of GAUNT by KATHARINE SWYNFORD, were legitimated in 1397, and from that time bore the quartered arms of FRANCE and ENGLAND

within a *bordure compony* of the Lancastrian colours : *Argent and azure* (Vol. I., Plate XX.), or of *azure and ermine*. From this circumstance the *bordure-gobony* (though borne before this time by legitimate cadets, and not used by the BEAUFORTS until *after* their legitimization) carried with it ever afterwards in England a *soupçon* of illegitimacy, which was confirmed by its later use (*see* p. 30; and Chapter III.). Abroad and in Scotland the *bordure compony* was always a difference of legitimate cadets (*e.g.*, BURGUNDY-MODERN, next page). THOMAS HOLLAND, K.G., Earl of KENT, son of Sir THOMAS HOLLAND by JOAN PLANTAGENET, *the Fair Maid of Kent* (who afterwards married the Black Prince), was permitted by his half-brother RICHARD II. to bear the arms of ENGLAND *within a bordure argent*; the other brother, JOHN, Duke of EXETER, bore : ENGLAND, *within a bordure of* FRANCE. The *bordure* of EDMUND TUDOR was of *Azure, charged alternately with fleurs-de-lys and martlets* or (the former derived from the HOLLANDS, the latter from the BEAUCHAMPS of Bletsho), that of JASPER had martlets only. Many English families differenced with the *bordure*. One of the points decided in the SCROPE and GROSVENOR case (1390) was that a *bordure* is not a sufficient difference between strangers in blood, but only between the chief and a cadet of the same family. In modern English practice the *bordure* as a difference for cadets only continues to be used by those whose ancestors bore it in ancient times.

In the ROYAL HOUSE OF FRANCE, the *bordure* was early a prominent mark of cadency. JOHN, Duke of NORMANDY, and Count of ANJOU, eldest son of PHILIP VI. in 1350, bore on his great seal : FRANCE-ANCIENT, a *bordure gules* (VRÉE, *Gen. Com. Fland.*, plate xliv.). The Dukes of ANJOU bore : FRANCE, within a *bordure gules*;

the Dukes of BERRI, FRANCE, with a *bordure engrailed gules* (in the seventeenth century it was *indented*, and later still *embattled*); the Dukes of ALENÇON, FRANCE, with a *bordure gules charged with eight plates*; the Dukes of BURGUNDY of the younger line, FRANCE, within a *bordure-gobony argent and gules* (Vol. II., Plates XII. and XVI., fig. 6). The Counts d'ALBRET bore: *Quarterly*, 1 and 4. FRANCE-ANCIENT; 2 and 3. *Gules plain*; but the "Sires D'ORVAL," cadets of this family, differenced by adding a *bordure indented argent* to the second and third quarters only.

The following examples taken from the seals in VRÉE, (*Généalogie des Comtes de Flandres*), show us that the *bordure engrailed* was frequently used as a difference. MATHIEU DE LORRAINE thus differences in 1323. YOLANTE, Comtesse de NEVERS, bears BURGUNDY-ANCIENT with a *bordure engrailed, circa 1290*; BALDWIN, younger son of the Count of FLANDERS, *c. 1290*, FLANDERS a *bordure* (or rather a *filet*) *engrailed*; ROBERT, younger son of ROBERT DE BETHUNE, Count of FLANDERS, *c. 1306*, the same, etc. The same *bordure* was used by the LANNOYS (*vide infra*, p. 60. ANTOINE DE VERGY (*Chevalier de la Toison d'Or*, No. 5) differences his arms: *Gules, three cinquefoils or, with a plain bordure argent*. JEAN DE LA CLITE, Seigneur de COMMINES (*Chevalier de la Toison d'Or*, No. 8), adds a *bordure or* to the family coat: *Gules, a chevron or, between three escallops argent*. (This was the coat borne by PHILIPPE DE COMMINES, the chronicler; therefore correct STODART, *Scottish Arms*, vol. ii., p. 29.)

In Germany of old the use of the *bordure* as a difference does not appear to have been very frequent. SPENER in his *Opus Heraldicum*, gives only one example, p. gen., p. 351. The families of FLEHINGEN and SICKINGEN both bore: *Sable, five plates in saltire*; and the latter differenced by a *bordure gules* (SIEBMACHER, *Wappenbuch*, i., 118

122). The bordure *nebuly argent and azure* in the arms of the Princes of FÜRSTENBERG, probably indicating descent from the house of BLUMENECK, is another example. In the *Wappenrolle von Zürich*, plate ii., 36, shows us the NÜRENBURG coat: *Quarterly argent and sable, a bordure gules*. SWANDEG (iii., 65), bears: *Argent, an ibex sable, a bordure or*; LOUBGASSEN (v., 97), *Or, six linden leaves vert, a bordure gules*; BONSTETEN (xvii., 391), *Sable, three lozenges conjoined in fess, a bordure argent*; and about a half dozen other examples are recorded in it.

In the armory of the Peninsula, although marks of cadency, in our restricted sense of the word, are almost unknown, the bordure, especially as indicating descent from a maternal ancestor, is very largely employed. The most familiar instance is afforded by the Royal Arms of PORTUGAL, in which the arms of PORTUGAL are surrounded by *a bordure of CASTILE* (Vol. I., Plate XX., fig. 7). The arms of the family of CUEVA, Dukes of ALBUQUERQUE, are *Tierced in mantel*: 1 and 2, *Or, a pale gules*; 3, *Vert, a dragon or*. The whole *within a bordure gules, charged alternately with seven aspas* (i.e. saltires coupé) *or, and as many escucheons of MENDOZA* (v. ante, Vol. I., p. 411; and Plate XXXVII., fig. 12). These last relate to the marriage of MENCIA MENDOZA, daughter of the Duke of INFANTADGO, with BELTRAN, first Duke of ALBUQUERQUE (CHIFFLET, *Arm. Gent. Equit. Aurei Velleris*, No. 170; and MAURICE, p. 196). The arms of the GIRONS, Dukes of OSSUNA (Vol. II., Plate VII., fig. 2) have been blazoned in Vol. I., p. 177. In them it is doubtful whether the arms of CASTILE and LEON in chief are simply Coats of Augmentation, or whether they have been assumed to commemorate an alliance with the Royal House; but SPENER (*Op. Her.*, p. spec., p. 130) is decidedly of opinion that the Portuguese escucheons commemorate

such an alliance. It will be obvious that these are rather instances of MARSHALLING than of CADENCY proper, and accordingly the reader is referred to the following chapter for other instances of this use. But, besides these bordures charged with entire escucheons, Spanish bordures are frequently found bearing charges derived from those in the coats of maternal progenitors.

In Scotland the bordure was used early, and continues to be the most frequent mark of difference. It is borne both plain, and with considerable variety of engrailing, indenting, etc., and is frequently charged especially in cases where the arms are those of a sub-cadet. Dr BURNETT has told us that the bordures to be found in the earliest Scottish seals are to so large an extent engrailed as to make it appear that the later rule to give the plain bordure to immediate cadets was not fully recognised. On the seal of Sir ALEXANDER FRASER appended to the letter of the barons to the Pope (1320) the bordure seems to be engrailed. PATRICK HEPBURN, in his seal appended to the Act regarding the succession to the crown, in 1371, has his arms within a bordure-engrailed. The bordure-engrailed was also borne by DOUGLAS of Drumlanrig, who was of illegitimate descent; and by the STEWARTS, Earls of LENNOX (Vol. II., Plate IX., fig. 1). WALTER STEWART, son by the second marriage of ROBERT II. bore in 1389 the arms of SCOTLAND within a bordure chequy *argent and azure*. HAY of Tillibothil bore his arms in 1370 (according to Sir JAMES BALFOUR) within a bordure chequy.

Bordures-compony were in early times borne by legitimate cadets, as by WALLACE of Ellerslie: *Gules, a lion rampant argent within a bordure-compony of the last, and azure*. The doubtful legitimacy of the Avondale and Ochiltree STEWARTS (who bore the bordure-compony in Scotland), along with its use by the BEAUFORTS in England, tended latterly to bring that difference into dis-

repute for the cadency of lawful sons ; yet some of the bearers of that bordure during the first twenty years of the Lyon Register were unquestionably legitimate, while others, as SCOTT of Gorrenberry and PATRICK SINCLAIR of Ulbster, were illegitimate, or at best only legitimated. The light in which the bordure-compony had come to be regarded is shown by a *Royal Warrant* granted in 1679 to JOHN LUNDIN of that Ilk, allowing him to drop the coat which his family had hitherto carried, and, as descended of a natural son of WILLIAM THE LION, to bear the arms of SCOTLAND within a *bordure-compony argent and azure*. The bordure counter-compony is assigned to fifteen persons, none of them, it is believed, of illegitimate descent, and some expressly said to be "lineallie and lawfullie descended" from the ancestor whose arms they bore thus differenced. The idea of this bordure having been at any time a mark of bastardy is a very modern error, arising from a confusion with the bordure-compony.

Bordures charged appear at a comparatively early date. The seal of Sir ANDREW MURRAY, WALLACE'S companion-in-arms, has a bordure charged with eleven roses, or cinquefoils ; and another Sir ANDREW MURRAY, who signs the contract regarding the ransom of DAVID II., has a bordure charged with what seem to be roundles. On the seal of HUGH FRASER in 1377 are three fraises within a bordure charged with nine stars. The bordure charged with eight roses of the Earls of DUNBAR and MARCH, which occurs as early as 1291, is of course not a difference of filiation (*see* Vol. I., Plate XX., fig. 3) ; but in 1452 Sir DAVID DUNBAR of Cockburn, a younger son, differenced his paternal coat by substituting mullets for the roses.

In the Lyon Register differencing by a bordure is carried out somewhat more systematically than in earlier heraldry. As a general rule a plain bordure, of the tincture of the first charge, indicates that the bearer of it is

the first cadet of his house : where a bordure of a different colour occurs, it is equally the rule that the cadet is not so ; and the cadets of the original bearer of the bordure are to a great extent differenced by engrailing, invecking, etc., the bordure, as described in the case of other Ordinaries. The arms of sub-cadets are also differenced by charging the bordure with figures, generally from some maternal coat ; a sort of cadency especially in use in the case of bordures which had been already differenced by being engrailed or invecked. Again, the bordure may be quartered, or parted per pale, or per fess ; expedients resorted to where there are many prior cadets of former generations. HAMILTON of Presmennan bears the HAMILTON coat within *a bordure quarterly of vair, and of counter-compony argent and gules* ; and HAMILTON of Neilsland has *a bordure quarterly argent and azure, the first and fourth engrailed, the second and third invecked*.

The late Mr STODART, Lyon-Clerk Depute, who was an able herald, particularly in matters relating to Scotland, elaborated a system of differencing by the bordure which, if adopted at an early date, would have done much to simplify Scottish cadency. Its weak point was obviously this : that it could only be applied to new matriculations of arms by cadets ; and so, might occasion doubt and misunderstanding in future times with regard to many important Scottish coats now existing, which are differenced with bordures which have no reference to this system. It has, nevertheless, been employed to a considerable extent for modern matriculations.

IV. The addition of a CANTON was a not unfrequent English and Low-Country mode of differencing. The earliest instance which has come under my notice is found in the seal of PIÈRRE, called MAUCLERC, son of Count ROBERT of DREUX (c. 1215) ; and, husband of ALICE, Duchess of BRITTANY, who added to his paternal coat (*Chequy or and azure, a bordure gules*), a *canton ermine*,







CADENCY, Etc.



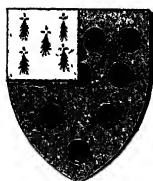
1. R. de Bassett.



2. Symon de Bassett.



3. John de Bassett.



4. Zouche.



5. Zouche.



6. Wm. de Warren



7. Wm. de Lancaster.



8. Giles de Brewys.



9. Hugh de Balliol.



10. de Valence.



11. de Valence.



12. de Valence.



for BRITTANY (*Cat. of Seals in Brit. Mus.*, No. 5885.) At the siege of Caerlaverock, in 1300, JEAN DE BRETAGNE, Earl of RICHMOND, has this banner, but the bordure has become a *bordure of ENGLAND*, i.e., it is *charged with eight lions passant-gardant or*, in memory of his mother, BEATRICE, daughter of HENRY III. (The ermine canton covers part of the bordure.) BEATRICE was the wife of JEAN DE DREUX, Duke of BRITTANY, grandson of PIERRE, whose arms are described above. It was probably from the use of the ermine canton of BRITTANY by the Earls of RICHMOND, that it came to be employed, as the early *Rolls of Arms* show us that it was, as a frequent mode of differencing in the thirteenth and fourteenth centuries. In a *Roll of Arms* of the time of HENRY III. RALPH BASSETT bears: *Or, three piles gules, a canton ermine*; this also appears in the *Calais Roll* for SIMON BASSETT; and in the Garter Plate of RALPH, Lord BASSETT, K.G. In the *Roll of the Thirteenth Century* RAUFF BASSETT bears: "*Palée d'or et de gules in un cantele d'argent un crois patée sable*;" and in the *Roll of RICHARD II.* the canton is charged with a *griffon segreant sable*. These are referred to by WYRLEY, *True Use of Armes*, as proofs "that diuers did adde unto the marke of their owne house, some part of the deuise of that familie from which their mothers descended," or "some parte of the deuise of him who aduanced them . . . which served veri aptlie to distinguish them from their elder house."

The arms of ZOUCHE (*Gules bezanty*); WROTTESLEY, K.G. (*Or, three piles sable*); DESPENCER (*Barry of six or and azure*); TATESHALL (*Chequy argent and gules*); and many others, are all found in our early armorial *Rolls* with the addition of a canton, or quarter, *ermine*.

In the *Calais Roll* the arms of WILLIAM DE WARREN: *Chequy or and azure*, are differenced by the addition of a canton said to be that of FITZALAN (but really that of

NERFORD, *vide infra*, Chapter on ILLEGITIMACY), *Gules, a lion rampant argent*. The use of cantons as augmentations will be spoken of later, but such augmentations were also effective differences. The use by which an heiress transmits to her children her own coat differenced by a canton charged with the arms of her husband, in the case of that husband having already heirs by a previous marriage, is a modern one; but as far back as 1590 the HARFORD arms (*Sable, two bends argent*) were charged with a canton of SCROPE: *Azure, a bend or*, and are so borne at the present day.

A considerable number of coats in Belgium and the Low Countries are at the present day differenced by the addition of a canton, or quarter, charged with another coat; this is indicative in most cases of maternal descent (*v.i.*, pp. 62, 63). An early example is found in the *Armorial de Gueldre* in the arms of the SIRE DE LEEFDAEL, *Or, three cinquefoils gules, a quarter of the last thereon an eagle displayed argent*. (I must again remind the student that the full coat is first blazoned as it would appear if there were no canton, or quarter. In the present case although the first cinquefoil is absconded, or hidden by the canton, the coat is nevertheless blazoned as being charged with *three* cinquefoils.) The coat of VAN WESEL in Holland is: *Vert, three cinquefoils argent; a quarter or, thereon three pallets azure within a bordure gules*. The family of VAN OORDT in Holland, bear: *Or, three millrinds sable*; but the branch of BUNSCHOTEN add to this coat a canton (or quarter) *sinister*, charged with the arms of that *seigneurie*:—*Azure, an eagle displayed or, and a cross coupé argent, both dimidiated and conjoined per pale*. SERAING of Liège, uses: *Gules, fleury or, a quarter of the arms of BOSSUT: Or, a tressure flory-counter-flory vert, over all a saltire gules*.

V. Akin to this usage is the employment of a SMALL ESCUCHEON in the chief, of which we have an instance

in the arms of HUGH DE BALIOL, in the *Roll* of HENRY III.; *Gules, an orle argent, in the dexter chief a small escucheon* (of GALLOWAY), *Azure, a lion rampant argent, crowned or*.

In the *Armorial de Gueldre* the arms of LE SIRE DE VILAIN, who bore: *Sable, a chief argent*, have the chief charged with a small escucheon of VAN GRIMBERGHE: *Or, a fess azure, over all a saltire gules*, the composed arms of PERWEYS and AA. The DE BALYS of Bruges, who use: *Argent, a lion rampant gules*, place on the shoulder of the lion a small escucheon of *Or, three crescents gules*. The VAN OUDENHAGEN of Brabant carry: *Or, on a bend sable three mallets argent, and in dexter chief a small escucheon of the arms of CLUTINCK; Azure, three fleurs-de-lis argent, au pied coupé*. The family of BÉTHUNE DE PLANQUES bore: *Argent, a fess gules*, with in dexter chief for difference, a small escucheon of SAVEUSE:—*Gules, a bend between six billets or*. The family of LE JEUNE DE CRÉQUY differenced by inversion of tincture: *Gules, a crequier argent*, and added on its first leaf a small escucheon, *Argent, two bars sable*. Cardinal DE LA GRANGE-D'ARQUIEN, who died in 1707, bore: *Azure, three stags trippant or*, with an escucheon *en surtout* of ARQUIEN, viz., *Sable, three leopard's heads or*, as the brisure of his branch.

VI. DIFFERENCING BY AN ESCUCHEON *en surtout*.—The Escucheon *en surtout* is sometimes used in Germany as a difference. In the family of the Princes of AUERSPERG the eldest line thus bears the arms of GOTTSCHÉE (*Argent, a lion rampant gules, crowned or*); the VOLKARD line similarly use:—*Argent, a rose gules, seeded or*; and the line of PEILLENSTEIN:—*Azure, a crown or*. It may be interesting if I here append a few of the differenced coats of an English family: the great house of MORTIMER. The main coat has already been given (Vol. I., Plate XIX, fig. 6), and the

seal of EDMUND MORTIMER on Plate II., Vol. II., fig. 2, *Barry or and azure*, etc. (sometimes, as in the *Second Roll* of HENRY III., and the *First Roll* of EDWARD I., *Azure, three bars or*, etc.). RAF DE MORTIMER changes the tincture *Azure* to *Sable* (1, EDWARD II.). HENRY DE MORTIMER (1, EDWARD II.) makes the escucheon *Argent, billetty sable*, possibly *ermine*, which at any rate, was one of the MORTIMER differences, being borne by ROGER MORTIMER (2, HENRY III.). WILLIAM DE MORTIMER bears "*Mortimer's Arms*" with a *bendlet gules*; and GEOFFREY, with a *saltire gules, en surtout* (2, HENRY III.). In the same *Roll* JOAN changes the *azure* bars to *gules*. I close the list with a curious French example: MORTEMER in Poitou bore: *Fascé contré fasce d'or et d'azur, en cœur un écusson d'argent à la bande de gueules* (qui pourrait rappeler une alliance avec les Seigneurs d'Azay le Rideau, qui portaient *d'argent à la bande de gueules*). BOURASSÉ, *La Touraine*, folio, Tours, 1855.

The CHOISEULS also differenced by the addition of an escucheon *en surtout*. Thus ETIENNE FRANÇOIS, DUC DE CHOISEUL, et COMTE DE STAINVILLE, added to his arms (*v. p. 51*) the escucheon of STAINVILLE: *Or, a cross ancrée gules*. CLAUDE ANTOINE DE CHOISEUL-BEAUPRÉ (Bishop-Count of CHALONS, Pair de France), being son of ANTOINE, COMTE DE CHOISEUL, by ANNE FRANÇOISE DE BARILLON DE MORANGIS, bore *en surtout* his mother's coat, viz.: *Azure, a chevron between two escallops in chief or, and a rose in point argent*.

The addition of an escucheon *en surtout* containing the maternal arms was carried to a considerable extent in the Low Countries, and several examples will be found among the MONTMORENCY differences later in this chapter (pp. 61, 62).

#### VII. DIFFERENCING BY THE ADDITION OF AN

ORDINARY.—This mode of differencing occurs continually in the early *Rolls of Arms*. At Caerlaverock HENRY of Lancaster, brother and successor of THOMAS, Earl of LANCASTER,

“Portait les armes son frere,  
Au beau bastoun sans label,”

*i.e.*, he bore the Royal Arms, differenced by a bendlet *azure*. The original GREY coat: *Barry of six argent and azure* is differenced in the *Roll* of EDWARD I., by a bend *gules* for JOHN DE GREY; at Caerlaverock this is engrailed lozengy. In PLANCHE'S *Roll*, RICHARD makes the plain bend *bezantée*, upon *Argent, three bars azure*. The GRANDISONS used: *Paly of six argent and azure*, over which is first placed a *bend gules*, and the process of differencing is carried on by charging this bend with escallops, eagles, or buckles, or (*see p. 53*).

The SEGRAVE coat: *Sable, a lion rampant argent*, is differenced by the addition of *a bendlet or*; or *a bendlet gules*; and the last is again differenced by engrailing it. The CLIFFORD coat (*Chequy or and azure, a bend gules*) is differenced at Caerlaverock by the substitution of a fess for the bend; and later both bend and fess have sub-brisures of cinquefoils, or lions, *argent*.

The ZOUCHE coat: *Gules, bezantée*, was not only differenced by change of tincture (*v. ante*, p. 10) but the original coat was differenced by the addition of an ordinary. Thus a chevron, fess, and canton, *ermine* were severally used by ALAIN, ROGER, and JOHN. (*See St. George's Roll and Roll of Society of Antiquaries.*) In the *Roll of Arms of the Thirteenth Century* the well-known arms of CLARE (*Or, three chevrons gules*) are differenced by JOHAN DE MONEMUTH (No. 127), with *a fess argent over all*. In *St. George's Roll*, JOAN DE CLINTON bears: *Paly of six or and azure, a canton ermine*; HUGH substitutes a fess for the canton.

Sir JOHN STEWART, younger son of ALEXANDER,



fourth High Steward, and husband of the heiress of Bonkil ; in 1296, debruises his fess checquy with a bend ALEXANDER SETON, in his seal appended to the letter by the Scots barons to the Pope in 1320, not only introduces a bend, but places the three crescents of his paternal coat on that bend. EDWARD KEITH, in his seal attached to the same letter, surmounts his paternal coat—a *chief paly of six*—with a bend ; the same difference was afterwards used by JOHN, second son of Sir EDWARD KEITH, Marischal. In 1358, WILLIAM RAMSAY, Earl of FIFE by marriage, surmounts his arms : *Argent, an eagle displayed sable*, with a bendlet engrailed ; and a bend charged with three crescents debruises the eagle in the seal of RAMSAY of Dunoon. In 1368 JOHN HAY, of Tillibothil, seals with his paternal coat surmounted by a bend indented. The GORDONS of Lochinvar, differenced the GORDON coat, *Azure, three boar's heads or*, with a bend of the last.

On the seal of the first ALEXANDER DUNBAR of Westfield, in 1488, a fess is placed between the three cushions, and, contrary to the general usage, surmounts the Royal Tressure. Sir JOHN FOULIS of Ravelston, *c.* 1672, has a *fess vert charged with a primrose or*, between the three laurel leaves of his paternal coat ; a difference allusive to the circumstance that his wife was eldest daughter of Sir ARCHIBALD PRIMROSE, who settled his estate of Dunipace on her sons. Other examples occur about the same time of a fess, sometimes charged, being used in this way, *e.g.*, HAMILTON of Cairnes, who adds to the principal HAMILTON coat a fess *argent* charged with a man's heart *gules*. In his *Comments on the Keir Performance* (priv. print, 1860), Mr RIDDELL gives, at pp. 155, 156, several instances in which a coat of arms differenced by a bend engrailed, or some other mark of cadency, was granted to families who could prove no connection with the principal family. We find the fess

checquy also used as a difference in later times, and with genealogical intent. The GORDONS of Lesmoir have, since 1672, if not earlier, borne: *Azure, a fess checquy of the first and argent between three boar's heads or*, in consequence of the first Laird of Lesmoir having in the sixteenth century married a daughter of STEWART of Laithers.

The arms assigned at the same date to Sir JOHN FALCONER of Balmakellie, Master of the Mint to CHARLES II., were those of his brother the first Lord FALCONER (*Or, between three mullets azure, a falcon's head proper issuing from a man's heart gules and crowned*), with the addition of *a chief gules charged with three besants* in allusion to his office.

But, with the exception of the bordure, no Ordinary has been so much in use in Scotland for differencing purposes as the chevron. WILLIAM MURRAY, of Gask and Tullibardine, has a chevron between the three stars of his paternal coat in his homage seal of 1292; and this chevron continued to be borne by his descendants until they obtained the Royal Tressure in the reign of JAMES VI. The shields of JOHN GRAHAM in 1370, and THOMAS MONYPENNY of Kinkell, in 1415, have a chevron introduced into their paternal coat. The HAYS of Fudie from an early period bore: *Argent, a chevron sable*, between the original *three escucheons gules*. FORBES of Monymusk places between his three bear's heads *a chevron argent, charged with a heart proper* (indicative of a maternal DOUGLAS descent). In like manner OLIPHANT of Bachilton inserts a chevron *argent* between his three crescents. In 1367, the seal of JOHN, younger son of WALTER FITZGILBERT, called HAMILTON, bears: *a chevron between three cinquefoils*. From him descend the HAMILTONS of Innerwick, the eldest cadets of the House of HAMILTON. (STODART, *Scottish Arms*, ii., 417.) There are also cases where one Ordinary is

substituted for another. The LESLIES of Balquhain differenced the chief coat of their family, *Argent, on a bend azure three buckles or*, by turning the bend into a fess. A very early cadet of the GRAHAM family, GRAHAM of Morphie, adopted an unusually pronounced difference, substituting a chevron for the chief, and at the same time changing the tinctures. The principal GRAHAM coat is: *Or, on a chief sable three escallops of the field*; that of Morphie: *Sable, a chevron between three escallops argent*. Different branches of the PRINGLE family, retaining the escallops which are the principal charge, turn the bend on which they are placed into a chevron and a saltire respectively.

MONTCHEVREUIL, in Picardy, bore: *Gules, three cinque-foils or*; a cadet differenced by adding *a chief argent* (*Armorial de Berry*, Nos. 425, 436). *A bend (gules)* was the *brisure* of FLANDERS borne by the Counts of NAMUR (*vide* plate xliv., fig. 2, from the *Armorial de Gelre*); and other instances of its use are found in VRÉE, *Généalogie des Comtes de Flandre* (plates lxx., lxxi., lxxii., lxxxvi.) It is borne plain by FLORENT of Hainault, and by PHILIP of Flanders (both *circa* 1300). The bend is *raguly* in the case of GUI DE FLANDRE (*c.* 1335). GUILLAUME DE FLANDRE, Seigneur de RICHEBOURG (*c.* 1290) bore the bend *goboné argent and gules*; as did his son JEAN (*c.* 1320). HENRI DE FLANDRE, Comte de LODES, also used the bend *goboné* (*c.* 1320). A little earlier ROBERT DE NAMUR makes his bend *wavy*.

The *brisure* of the Ducs de BOURBON was a bend, or cotice, *gules*. The Ducs de MONTPENSIER differenced this by charging the upper portion with the arms of DAUPHINÉ (*Or, a dauphin azure*). By the Princes de CONDÉ the bendlet was diminished into *a baton aisé in bend* (the Princes de CONTI added also a *bordure gules*). The Comtes d'ETAMPES bore: FRANCE-ANCIENT, *a*

*bend componé gules and ermine*; and those of EVREUX had the *bend componé argent and gules*. The BOURBON Princes de la ROCHE SUR YON used: FRANCE-MODERN, *a cotice in bend gules thereon a crescent argent in chief*. The Princes of ACHAIA, of the House of SAVOY, added *a bend azure* to the arms, *Gules, a cross argent*.

VIII.—CHANGING THE BOUNDARY LINE OF AN ORDINARY, by *engrailing*, *invecking*, or *indenting*, is a frequent expedient in Scotland, both in earlier and in later times. The MACFARLANES, who descend from the LENNOX family, bear the coat of LENNOX, *Argent, a saltire cantoned with four roses gules* (as in Vol. I., Plate XXXIII., fig. 3), but difference it by making the saltire *wavy*; while the NAPIERS of Merchiston (believed to be LENNOXES by descent) *engrail* the saltire. In 1370 the seal of Sir NICHOLAS ERSKINE of Kinnoull, second son of Sir ROBERT ERSKINE, shows the pale of his paternal coat engrailed. On the seal of PATRICK GRAHAM, Earl of STRATHERN *jure uxoris*, in 1400, the chief is *indented*; and it is either *indented* or *engrailed* on the seal of ROBERT GRAHAM of Kinpunt in 1433, and of ROBERT GRAHAM of Fintry in 1478. At a latter date the indentations in the Fintry coat were made deeper, and have been blazoned as piles, and erroneously supposed to have been adopted from the family of LOVEL of Ballumbie, whose heiress the first Sir ROBERT GRAHAM of Fintry married. Doubtless the piles in the coat of DOUGLAS of Lochleven (*Argent, three piles gules, each of the exterior ones charged with a star of the field*) had a like origin.

In the Lyon Register, so far as any general rule of practice can be discovered, the use was to have the Ordinary *engrailed* for a second son or his descendant, *invecked* for a third, *wavy* for a fourth, *indented* or *nebuly* for a fifth. But there was a tendency to *embattle* the Ordinary in the case of a military man,

while Sir WILLIAM BRUCE of Balcaskie, known for his skill in navigation, has his chief *wavy*.

As examples of the general rule, the chief engrailed is borne by Sir WILLIAM GRAHAM of Braco, Baronet, "descended of a second son of Montrose;" the chevron engrailed by WALTER RIDDELL, ancestor of the Glenriddell family, and second son of RIDDELL of that Ilk, and by ABERCROMBY of Fetternear, the first of which line was second son of ABERCROMBY of Birkenbog. JAMES DURHAM, second son of the family of DURHAM of Grange, engrails the fess of his family coat, and the bend is carried engrailed by the ELLIOTS of Stobs, "descended from a second son of LAURISTON." The older RUTHERFORDS of Fairnington engrailed their orle.

Of the alteration of the boundary line of an Ordinary as a mode of difference we have many examples in foreign coats. The French families DE LA FOREST (Marquises d'ARMAILLÉ, and Barons de CRAON) bear: *Argent, a chief sable*; while the line of FORREST-LANDRY in Flanders engrails the chief. (The FORESTEL of Cambray bear: *Argent, a chief gules*.) The senior branch of the French house of LA BAUME bore: *Or, a bend azure*, but the younger line, Comtes de MONTREVEL, bore the bend *dancetty*; while the Marquises de PLUVINEL still further difference the MONTREVEL coat by adding an ermine spot in the sinister chief *sable*. The Counts of CHALONS bore: *Gules, a bend or*; the family of OISELAY, which claimed descent from them, engrailed the bend.

GERARD DE PICQUIGNY sealed in 1234 and 1245 with *Barry of six argent and azure, a bordure gules*, but his brother ENGUERRAUD substituted a bend for a bordure. (DEMAV, *Sceaux de la Picardie*, Nos. 43, 44, 45.)

The Barons d'ERNEVAL bore: *Paly or and azure a chief gules*; a cadet family took the name of BLOSSET, and charged the chief with *a fess dancetty argent* for difference.

A cadet of the family of AILLY, which bore *Gules* (often *diapered*), a *chief chequy argent and azure*, took the name of SALINS, and differenced the arms of AILLY by the addition of *a fess or*.

In PLANCHÉ'S *Roll*, HENRY APELTREFEND (No. 290) bears: *Ermine, a bend gules*; his son of the same name (No. 291), makes the bend *vairy, gules and or*; while WILLIAM APELTREFEND (No. 292) presumably a kinsman, bears: *Or, a fess lozengy gules and vair*.

IX. THE ADDITION OF SMALL CHARGES TO THE FIELD.—Strewing the field with small charges, called in the *Boke of St. Albans* "gerating;" or substituting for a plain field what would now be called a field *semé*,—was a very ancient mode of differencing. Dame JULIANA BERNERS enumerates nine figures as used for that purpose,—the crosslet, the crosslet-flory, the fleur-de-lis, the primrose, cinquefoil, escallop, chaplet, mullet, and crescent. The shield of WILLIAM DE ROMARE, Earl of LINCOLN, who died in 1198, is adduced by Mr PLANCHÉ as an early example of differing by crosses-crosslet; the principal charges are seven mascles conjoined, three, three, one; the tinctures are unknown. We find in the *Rolls of Arms* of the thirteenth, and early part of the fourteenth, century many instances of coats crusily, billetty, bezanty, and "pleyn d'escallops," fleuretté, and "à les trefoilles d'or." With these last Sir EDMOND DACRE of Westmoreland powdered the coat borne by the head of his family: *Gules, three escallops or* (*Roll of EDWARD II.*).

We find in the *Roll of HENRY III.* that JOHN BALLIOL, and in the *Roll of the Thirteenth Century* that EUSTACE DE BALLIOL both bore: "*Gules, à un faux escocheon* (that is an *orle*) *d'argent*," which is also attributed to ALEXANDER DE BALLIOL in *St. George's Roll*; and the first *Roll of EDWARD III.* This is differenced by the inversion of the tinctures for another ALEXANDER DE BALLIOL. A WILLIAM DE BALLIOL bears: *Or, an orle vair* (or

*azure*) with a label *gules*. ENGUERRAND DE BAILLEUL (Admiral of France, 1285), called INGRAM DE BALLIOL in the English Rolls, uses: *Gules, an orle ermine, with (or without), a label azure*. Another differenced coat: *Azure, crusily an orle or*, is attributed to EUSTACE DE BALLIOL in the *Roll* of HENRY III. Sir ROGER DE ST. JOHN differenced the original coat: *Argent, on a chief gules, two mullets or*, by changing the field to ermine; but Sir EYMIS DE ST. JOHN again differenced by changing the ermine spots to crosslets sable. Most of the coats which we find *semé* of small charges are coats differenced by gerating. The coat borne by the ACTONS of Aldenham, *Gules, crusily or, two lions passant argent*, is evidently a gerated coat of LESTRANGE; for EDWARD DE ACTON married the co-heiress of LESTRANGE (living 1387) who bore simply: *Gules, two lions passant argent*. In *St. George's Roll*, ROBERT LE STRANGE bears: *Gules, crusily, two lions passant argent*.

The English BEAUMONTS bore: *Azure, flory, and a lion rampant or*, while those who remained in France, at Brienne in Champagne, had the field *semé* of billets. The original coat of the house of BERKELEY in England (BARCLAY in Scotland) appears to have been: *Gules, a chevron or* (or *argent*.) The seals of ROBERT DE BERKELEY, who died 4, HENRY III.; of THOMAS DE BERKELEY, 20, HENRY III.; and MAURICE DE BERKELEY, who died 1281; all show the shield charged with a chevron only. MORIS DE BARKELE, in the *Roll*, temp. HENRY III., bears "*goules, a cheveron argent*." (In two of the windows at Bristol, the chevron is tinctured *or*.) But THOMAS, son of MAURICE, who died 15, EDWARD II., has the present coat: *Gules, a chevron between ten crosses patée argent*, while in the *Roll* of EDWARD II., "*de Goules od les rosettes de argent et un chevron de argent*" is attributed to Sir THOMAS DE BERKELEY. In Leicestershire the BERKELEYS gerated

with cinquefoils, an ancient and favourite bearing in that county. (See Vol. I., p. 390.) In Scotland, the BARCLAYS differenced by change of tincture, and bore: *Azure, a chevron argent between (or in chief) three crosses patée of the same.* It is somewhat curious that this differencing charge of the cross-*patée* should have become in Scotland the main, or sole charge of BARCLAY coats. The arms of BARCLAY of Balvaire, now quartered in the 2nd and 3rd by the Earls of MANSFIELD, are: *Gules, three crosses patées or*; the MURRAY coat in 1st and 4th, is: *Azure, three stars within the Royal Tressure or.* In the *Roll*, temp. HENRY III. (GLOVER'S *Roll*, No. 108), GEOFFREY DE LUCY bears "*de Goules à trois lucies d'or.*" In the first *Roll* of EDWARD I., this is first differenced by the field being made *crusily or*, for GEOFFREY DE LUCY; and then by a change of the tincture of the field, AMAURI DE LUCY bearing; *Azure, crusily three lucies or.* The fess between six crosslets of the Earls of WARWICK originated in the old coat of BEAUCHAMP, *Gules, a fess or*, gerated with crosslets which were afterwards reduced to six, and for which martlets were substituted by the BEAUCHAMPS of Powick. The arms of the HOWARDS, now Dukes of NORFOLK, are in all probability only a differenced coat of BEAUCHAMP, whose dependants they originally were. LA ROQUE says: "*La maison de Houvard ou Havart . . . de France, a le champ de son escu et la bande comme (celle d'Angleterre) accompagnée de six coquilles d'argent.*" (*Traité de l'Origine des Noms*, p. 203.)

The Counts of SALM in the Ardennes bear: *Argent, two salmon addorsed gules*; but this coat is borne *crusily* by the Counts of UPPER SALM in Lothringen, for difference, and not, as used to be asserted, in memory of a crusading ancestor. The Counts DERNBACH ZU DERNBACH used: *Or, three hearts in pairle sable*; but another family of Barons of the same name, *dit* GRAUL, differenced



by a change of tincture and the addition of smaller charges : *Azure, billetty argent, three hearts in pairle or.*

It is curious to find, on the other hand, a new difference made by the omission of the differencing small charges. The original arms of the Counts of GUELDRES appear to have been three cinquefoils ; but GERARD IV. (1229) married RICHARDE DE NASSAU, and assumed her arms : *Azure, billetty and a lion rampant or.* Count RENAUD, afterwards first Duke of GUELDRES, omitted the billets.

These examples might be increased almost indefinitely. Nearly akin to this mode of gerating was that by which small charges were placed *in orle*. One of the numerous ways in which the coat of the LUSIGNAN, or DE VALENCE, families was differenced, was by the addition of *an orle of martlets gules* to the original coat : *Barruly argent and azure ;* as shown in *champlevé* enamel on the monument of WILLIAM DE VALENCE, Earl of PEMBROKE (d. 1296), in Westminster Abbey ; *vide* Vol. II., Plate III., fig. 11. This coat is also attributed to the Earl's son in the *Caerlaverock Roll* of 1300. Similar to this was the coat of CHAWORTH : *Barruly argent and gules*, which was differenced by *an orle of martlets sable*. In the *Roll* of EDWARD II. Sir PATRICK CHAWORTH bears this coat, but the bars are *or* and *azure*. On the original coat the *sable* martlets were eventually reduced to three, and so became principal charges. In England, in the Low Countries, and in northern France there are abundant instances in which the difference was effected by the addition of a single charge. One of the earliest examples, perhaps, is afforded by the coat of DE VERE, borne, *ante* 1221, by ROBERT DE VERE, Earl of OXFORD, who was a younger brother of AUBREY, the second Earl. *Quarterly gules and or, in the first a star of five points argent* (*vide ante*, Vol. I., Plate X., fig. 2). The star is made *ermine* in the *Roll* of RICHARD II. for AUBREY DE VERE. BOUTELL gives, p. 203, an interesting series of the arms

of NEVILLE of Raby : *Gules, a saltire argent*, differenced thus by a crescent *sable* ; a martlet *gules* ; a mullet *sable* ; a *fleur-de-lis* ; a rose *gules* ; a pellet, or annulet *sable* ; and two interlaced annulets *azure*, all borne on the centre point of the saltire. The BEAUCHAMP shield (*Gules, a fess between six martlets or*) is similarly differenced by the additions of a pierced mullet, or a crescent, both of *sable*. PLANCHÉ, 340, i. (*Herald and Genealogist*, vol. iv., p. 19). In the 2nd Calais Roll Sir JOHN DE VERDON bears : *Sable, a lion rampant argent*. Sir CHRISTOPHER adds a chess-rook *gules* on the lion's shoulder.

In MAURICE, *Les Chevaliers de la Toison d'Or*, we find many like instances ; e.g. p. 90, the coat of WOL-FORT DE BORSELE (*Sable, a fess argent*) is differenced by the addition of a star of six points *argent* in the dexter chief. In the *Armorial de Gueldre* FRANÇOIS DE BORSELE bears three mullets in chief. The Counts of CHÂLONS bore : *Gules, a bend or* ; a pierced mullet *sable* upon the bend in dexter chief, is the difference for HUGUES DE CHÂLONS in *l'Armorial de Gueldre*. In the arms of LOUIS DE CHÂLONS (Knight of the Order, No. lxiv.), the bend is similarly charged with a crescent *azure*. The coat of PHILIPPE DE CRÈVECŒUR (Knight of the Order, No. lxix.), *Gules, three chevrons or*, has a crescent *azure* on the uppermost chevron. CHARLES DE LANNOY (Knight of the Order, No. cxxxvi.) lays aside the ancestral difference of a *bordure engrailed gules* (to which allusion is made on p. 28), and places a crescent *gules* in the centre of his coat : *Argent, three lions rampant vert, crowned or*. In the Cathedral at Toulouse I noticed the BANDINELLI coat, *Or plain*, differenced by the addition of a *torteau in chief*. PIERRE DE LA TRÉMOUILLE, Seigneur de DOURS, differenced the main coat of his line, *Or, a chevron gules between three eagles displayed azure*, by the addition of a *fleur-de-lis*

*argent* on the point of the chevron. Many of the LALAINS (of which family there were a dozen *Chevaliers de la Toison d'Or*), who bore: *Gules, ten lozenges conjoined 3, 3, 3, 1, argent*, charged the first lozenge with a *lion rampant gules*, from the coat of BARBENÇON. The first Knight SIMON, having been the son of OTTO DE LALAIN by YOLANTE DE BARBENÇON. JACQUES DE BRIMEU (*Chevalier*, No. xviii.) bore: *Argent, three eagles displayed gules, and in the centre point a demi-lion rampant of the last*. The seal of PHILIP, fifth son of Count GUY of FLANDERS in 1298, bears the lion of FLANDERS debruised by a bendlet, thereon two escallops, one in chief, the other in base. "LE SIRE DE MELUN" bears the plain coat: *Azure, seven bezants 3, 3, 1, and a chief or*, but HUGUES DE MELUN places a martlet *sable* in dexter chief. (The bezants are also nine in number.)

The great family of CHÂTILLON (of the Counts de BLOIS), who bore: *Gules, three pallets vair a chief or*, used among other differences, a martlet *sable* in dexter chief (*Armorial de Berry*, No. 811). In the *Armorial de Gueldre*, this coat is borne by "LE SIRE DE LA FÈRE" with the difference of a lion rampant *gules*, in the dexter chief. The most curious of these differences occurs in the arms of DE DAMPIERRE, where the CHÂTILLON chief is charged with *two lions passant affrontés sable*. See Plate XIII., fig. 3, and also the seals of JEAN DE CHÂTILLON, Sire de DAMPIERRE, and his wife MARIE DE ROLLAINCOURT, in 1335. On her *secretum* this coat is dimidiated (so that only one lion is seen), so also is the shield of her own arms: *Argent, three mallets gules*. (VRÉE, *Gen. Com. Fland.*, p. 95.) On the seal of MARIE, Countess of BLOIS, c. 1230, the chief is charged with *eight pallets gules* (VRÉE, *Généalogie des Comtes de Flandre*, plate v.). SPENER (*Opus Heraldicum*, p. gen., p. 356) shows that many German coats remain

which bear additional charges, evidently originally assumed as differences, the reason of which has faded out of remembrance. In SIEBMACHER'S *Wappenbuch*, plates cxxiv., cxxv., contain four such instances among Rhenish families. HUND VON SALHEIM places a *star of six points sable* in the middle of the coat: *Gules, three crescents argent*; DIE KNÖBEL who bear: *Argent, an escutcheon gules*, have in sinister chief an annulet *sable*; DIE GROSCHLAG, who bore: *Azure, three bends counter-composé argent and gules*, have between the two upper bends an *open crown or*; and the VON LINDAU, whose coat is: *Gules, a bend argent*, add in chief a *fleur-de-lis azure*. (In the two last instances the bends are drawn as bends-sinister according to the German practice of reversing the position of the charges for the sake of symmetrical arrangement. The student should bear this in mind in consulting SIEBMACHER, and other engraved armorials of Germany.)

This mode of differencing by additional charges was often carried much further than by the insertion of a single one as in the preceding examples. In England the original coat of DE GREY was *Barry of six argent and azure*; JOHAN DE GREY so bears it in the *Roll* of EDWARD I.; but in the *Roll* of EDWARD II., as borne by GREY, Duke of SUFFOLK, it is differenced by the addition of *three torteaux in chief*. These were converted into annulets by the DE GREYS, Lords WALSINGHAM. At Caerlaverock the two brothers BASSETT difference the family coat: *Ermine, a chief indented gules*, by adding in the one case three mullets, in the other as many escallops, *or*.

One of the best known English examples is that of the coat of the COBHAMS: *Gules, a chevron or*, in which the Ordinary was charged by the cadets with three pierced estoiles, three lions, three cross-crosslets, three fleurs-de-lis, three crescents, and three martlets, all of

*sable*. Sir MICHAEL DE POYNINGS, bore : *Barry or and vert, over all a bend gules*. Sir THOMAS differenced by charging the bend with three mullets *argent*. The DESPENCER coat was : *Quarterly, argent, and gules a fret or, over all a bend sable*. This coat Sir HUGH LE DESPENCER, in the reign of EDWARD II., differences by charging the bend with three mullets *argent*; for which, in 1476, HENRY SPENCER substitutes three escallops *argent*; and this coat is that now used by the Duke of MARLBOROUGH, and by Earl SPENCER. In the *Harléian Roll* (circa 1307) printed in *The Genealogist*, n.s., vol. iii., the original coat of MAULE or MAULEY, or, a *bend sable* is differenced by the addition of *three eight-foils argent*. Sir ROBERT DE MAULE substitutes *three eagles displayed argent*; and Sir EDWARD, *three dolphins embowed argent*: and the latter places the bend between two lions rampant *sable*.

The cadency of the DAUBENYS, which is given pretty fully by BOUTELL, contains some interesting examples which he has not recorded. In the *Roll* of EDWARD II. they bear a *fess engrailed or* (a bearing which was really synonymous in early times with a fess of conjoined fusils, in which latter form the coat appears in 1300, in the *Roll of Caerlaverock*). Later it is blazoned with in chief two martlets *argent*; three martlets *argent*; three escallops *or*; four lozenges *or*. Again, the fusils (three in number) are depicted *ermine* for difference, with the subsidiary *brisure* of three mullets *or* in chief. Again, the three fusils *argent* conjoined in fess, are each charged a mullet pierced *sable*, or with a *fleur-de-lis sable*, with in chief three martlets *or*. Again, the fess is of four fusils conjoined *argent*, with in chief three martlets *argent*, or three estoiles *or*. (See also Vol. II., p. 227.)

On the other side of the Channel we find from MORICE (*Histoire de Bretagne*, lxxv. and ccxlv.), RAOUL D'AUBIGNÉ bearing : *Gules, four lozenges conjoined in*

*fess argent*; and, in 1200, GUILLAUME D AUBIGNÉ bears the same between six plates.

The French family of DU CHATELET, who claimed descent from the House of LORRAINE, substituted *fleurs-de-lis* for the allierions of that house.

One of the coats of the MINERBETTI family in the church of Sta. Maria Novella in Florence (they bore: *Gules, three swords in pile argent, the hilts in chief or*) is differenced by the addition of two small keys in saltire, placed in the dexter chief. Its date is 1499. On the BARDI monuments in the church and cloisters of Sta. Croce in the same city are several escucheons of the arms of that great family (*Gules, a bend of five fusils argent, usually facettèd*). These are differenced by the addition of smaller charges:—*e.g.*, an oval *gules*, thereon three golden lions; a castle of three tiers with a high central tower; a cinquefoil; and a small escucheon charged with three open crowns.

X.—DIMINISHING THE NUMBER OF CHARGES of the same kind is an expedient for differencing seldom if ever practised in Great Britain, but it is one of which there are examples in Foreign Heraldry. The Counts of BARCELONA bore: *Gules, four pales or*; the House of FOIX which descended from them, diminished the pales, or pallets, to three. While the House of CHOISEUL, Ducs de CHOISEUL, bore: *Azure, a cross between twenty billets or*, five in each canton; the junior line of the Ducs de PRASLIN diminished the number of the billets to eighteen, five in each of the cantons in chief, but only four in those in base. These are exceptions to the old French armorial rule which declares that the elder line is known by the simplicity of the coat: "*Qui porte le moins est le plus.*"—(For other CHOISEUL differences see p. 36.)

XI.—CHANGE OF THE MINOR CHARGES.—Instances of the change of minor charges to denote cadency have

already been given incidentally in Section X. in the case of the BERKELEYS, BEAUCHAMPS, COBHAMS, NEVILLES, and other eminent families. But differencing by the substitution of one charge for another is also a frequent Scottish usage. In 1476 the seal of THOMAS CUMYN of Altyre has one garb only in place of the three of his family; the two garbs in chief being replaced by two cushions, and a tressure superadded. The mother of this THOMAS CUMYN was a sister of THOMAS DUNBAR, Earl of Moray. In 1513 WILLIAM SCOTT, constable-depute of Montrose, replaces the third of the three lion's heads which formed his family coat, *Argent, three lion's heads erased gules*, by a red rose, the charge in the arms of the Burgh of Montrose, and so with obvious reference to his office. In 1515 we find PATRICK HEPBURN, Earl of BOTHWELL, Great Admiral of Scotland (an infant of four years old, but who entered on possession of his estates and office at once, as did the heirs of all whose ancestors had fallen at Flodden), adding an anchor in base to the HEPBURN coat; and the same was borne by PATRICK HEPBURN, of Bolton, in 1545.

Dr BURNETT says that in the early Lyon Register there are about 160 coats in which one or more additional charges have been introduced to difference cadets from their chief. In a coat consisting of the same charge three times repeated, the difference is usually placed in the centre. Thus GRANT of Ballindalloch, places a boar's head *coupé or*; and GRANT of Carron, a dove *argent* holding in her beak an olive branch *vert*; between the three golden antique crowns which, on a field *gules*, are the arms of their chief. GORDON of Knokespock places a pheon *or*; GORDON of Glasterim a fraise *argent*; GORDON of Earlston a bezant; GORDON of Newark a billet *or*; and Gordon of Tetschie a sheaf of arrows *or*, between the *three boar's heads or, on a field*

*azure*, of the original coat. JOHN GORDON of Kennertic, similarly used a crown, derived from the marriage of his grandfather with a GRANT. See plate iii., fig. 11, *The Records of Aboyne* (New Spalding Club). The SEMPILL coat being: *Argent, a chevron chequy gules and of the field between three hunting-horns sable garnished of the second* (Vol. I., Plate XIV., fig. 2), the Beltrees branch (whose founder, a younger son of Lord SEMPILL, married MARY LIVINGSTONE, one of the "Queen's Maries") added three gilliflowers *gules* (from the LIVINGSTONE coat) for difference. In the majority of the instances given the difference indicated maternal descent, being often taken from the coat of the family of the wife of the first of the line. When the coat differenced has an Ordinary, a maternal charge of this kind, or an emblem of office or profession, is often found placed on that Ordinary. The chevron on the coat of the Earl of HOPETOUN is charged with a laurel leaf to indicate the descent of his branch of the HOPE family from the heiress of FOULIS of Leadhills. GEORGE JARDINE has the saltire of his coat charged with besants, as having been Treasurer of the City of Edinburgh. PATERSON of Seafield, second son of the Bishop of ROSS, replaces one of the three mullets in the chief of his paternal coat by a mitre, while the fourth son of the same prelate introduces a mitre *azure* between the three pelicans in the same coat.

Although before the Reformation it was not compulsory upon ecclesiastics, who were vowed to celibacy, to difference their arms, we yet find that as a matter of fact many did so. Thus Bishop JOHN DE GRANDISON, of EXETER (1327-1369), substitutes a silver mitre for one of the golden buckles upon the bend in his ancestral coat (*vide ante*, p. 37); WILLIAM COURTENAY, Archbishop of CANTERBURY, 1381-1396, whose arms were *Or, three torteaux and a label azure*, charged each point of his label with a *mitre proper*. Bishop EDMOND STAFFORD of



EXETER, 1394-1419, differences his paternal coat *Or, a chevron gules with a bordure azure, thereon eight mitres argent*; a still better known example is that of the warlike HENRY LE DESPENSER, Bishop of NORWICH (1370-1406), who differenced the full DESPENSER coat with a *bordure charged with mitres* (eight or fifteen) *or*.

XII.—THE “MARKS OF CADENCY.”—Reference has already been made to the present unsatisfactory use of these which were intended to indicate the order of descent of the different sons of a family. It has been shown (p. 47), that the occasional use of some of them began pretty early both at home and abroad; but it was only in the reigns of the Tudor Sovereigns that they became systematised in English Heraldry. They are practically the only differences now employed by the English College of Arms to denote legitimate cadency. They are:—1. A Label for the eldest son; 2. A Crescent for the second; 3. A Mullet for the third; 4. A Martlet for the fourth; 5. An Annulet for the fifth son; 6. A *Fleur-de-lis* for the sixth; 7. A Rose for the seventh; 8. A Cross-moline for the eighth; and 9. A Double Quatrefoil for the ninth, which is the *ne plus ultra* of provision. Of these the first six are given in BOSSEWELL'S *Workes of Armorie* (1572), and the author adds: “if there be any more than six brethren the devise or assignment of further difference only appertaineth to the kingis of armes especially when they visite their severall provinces; and not to the father of the children to give them what difference he list, as some without authoritie doe allege.” Mr GOUGH NICHOLS remarks (*Herald and Genealogist*, vol. ii., p. 93) that the last three were never in use by the Heralds who presided over the Visitations. The cinquefoil was, however, sometimes used by them as a difference. In the *Visitation of Durham in 1575* the arms of HERON of East Thickleigh are thus given: *Gules, on a chevron between three herons*

*argent, a cinquefoil sable*; and the following note is appended:—"Remember the difference of a younger brother of a younger house." Other examples of its use are in the arms of SHAFTON, and DOWNES of Evenwood.

On Scottish seals of the fourteenth and fifteenth centuries the mullet is more frequently found than any of the other marks of cadency, but it is evidently not regarded as peculiarly appropriated to the third son. Before 1300, Sir DONALD of MAR (son and heir of GRATNEY, Earl of MAR, by the sister of ROBERT BRUCE), bore a mullet of six points in the upper part of the bend upon his seal (LAING, *Scottish Seals*, ii., No. 690). In 1373 it appears in dexter chief on the seal of ROBERT STEWART, Earl of FIFE (afterwards Duke of ALBANY), second son of ROBERT II. (*ibid.*, i., 786), and from the beginning of the fifteenth century it is fairly common.

The main consequence of the practical supersession of all other differences by these minute figures has been that the duty of differencing at all has been much neglected, and remote cadets bear the arms of the head of the house without an idea of impropriety. There are, however, some cases where these differences, awarded at a time when they were coming into use, have become permanent in particular branches of the family, and where more than one branch has been elevated to the peerage we still see the differences in use, *e.g.*, the crescents in the coats of the Marquess of SALISBURY and Earl STANHOPE and in those of the several branches of the HOWARDS; the mullet used by the Earl of CARLISLE; the red rose in the arms of the Marquess of ABERGAVENNY. Sir WILLIAM DUGDALE, in his *Ancient Usage of Bearing Arms*, condemns the system strongly; and advises a return to the older and better methods of differencing: and, although in Scotland these better modes, were never superseded, Sir GEORGE MACKENZIE denounces the partial introduction of the Marks of

Cadency as tending to confound the ancient coats, and to fill the modern with more crescents and mullets than are in the arms of all Europe besides. In the Lyon Register there are a very few instances of double marks of cadency, such as a crescent charged with another, or with a mullet.

XIII.—DIFFERENCE BY QUARTERING.—MENÊTRIËR says that the bearing by a cadet of a quartering not borne by the elder line is in itself a sufficient difference ; and this rule has been pretty generally recognised. When a younger son of a great house became possessed of a feudal lordship by marriage, or by a grant from the crown, he frequently retained the simple coat of his ancestors, and quartered with it the arms of his new possession. Thus ALEXANDER, Duke of ALBANY, son of JAMES II., bore the undifferenced coat of SCOTLAND, quartered with the arms of MARCH, MAN, and ANNANDALE. The STEWARTS, Earls of ATHOLE, and of BUCHAN, found the feudal quarterings of these Earldoms a sufficient difference. In later times we find the Lords PITSLIGO bearing the undifferenced coat of FORBES quartered with FRASER ; FORBES of Tolquhoun bearing the same coat quartered with PRESTON ; and FORBES of Rires bearing WEMYSS in the first and fourth quarters, and the undifferenced coat of FORBES in the second and third. To these cases we may add the well-known coat of the BREADALBANE family (the principal cadet line of the CAMPBELLS), as compared with that of the house of ARGYLL. BREADALBANE has, equally with ARGYLL, the undifferenced coat of CAMPBELL in the first and fourth quarters ; and each became entitled to use the arms of STEWART of Lorn in virtue of marriage with one of the co-heiresses of JOHN, Lord LORN. In the ARGYLL achievement this alliance is represented by the use of the LORN galley in the second and third quarters ; while BREADALBANE has LORN in the second, and the

plain coat of STEWART in the third. ALEXANDER SETON, Viscount KINGSTON, differenced by the addition of a new quarter borne in the second and third places:—*Argent, a winged dragon (really a wyvern) vomiting fire, proper.* This coat was composed from the crest of his elder brother, the Earl of Winton. Sir George Mackenzie (*Science of Heraldry*) says “ I approve not of this way of marshalling.”

A curious example of Scottish marshalling may be given here which indicates how little the Scottish lords and heralds of the fifteenth century were trammelled by modern rules. The seal of JOHN STUART, Lord of LORN (LAING, *Scottish Seals*, i., 797), the father of the three co-heiresses, the eldest of whom brought LORN to the house of ARGYLL, bears the following arrangement: *Quarterly*, 1. *Per fess, in chief, a buckle, its pin extending to the dexter; in base counter-compony*; 2 and 3. *A galley in full sail*; 4. *Per fess, the chief counter-compony, and in base a garb.* In this composite coat the buckle marks the paternal descent from STEWART of Bonkyl, while the garb is indicative of the Earldom of BUCHAN, held by ROBERT, Duke of ALBANY, his maternal grandfather. The galley in the second and third quarters, though certainly intended to represent the Lordship of LORN, indicated, notwithstanding, no descent from its ancient Lords. The late learned genealogist, Mr ALEXANDER SINCLAIR, has shown that the supposed descent is a modern blunder. JOHN STEWART, the first Lord of LORN of this house got the Lordship, not by a marriage with the DE ERGADIA heiress, but by exchange with his brother, who was that heiress's husband.

The Counts of LEININGEN UND DAGSBURG, bore LEININGEN in the first and fourth quarters, with DAGSBURG in the second and third (*Argent, a lion rampant sable, debriused by an escarbuncle of the field, all*

*within a bordure gules*); and an escutcheon *en surtout* for the Lordship of ASPERMONT: *Gules, a cross argent*. The Counts of LEININGEN-WESTERBURG quartered LEININGEN with WESTERBURG (*Gules, a cross between twenty crosslets or*), and placed *en surtout* an escutcheon, *Or, a cross azure*, which both SPENER and TRIER profess their inability to explain. (I think it originated in a painter's error.)

The Barons of FRAUENBERG (now FRAUNBERG) in Bavaria, bore: *Quarterly, 1 and 4 Gules, a pale argent, FRAUENBERG; 2 and 3. Gules, a horse saliant argent, bridled sable, HAAG*. The Counts of HAAG, who are of the same descent, difference by transposing the quarters (SPENER, *Op. Her.*, p. spec., pp. 446-47). (NISBET holds this insufficient, Vol. I., p. 77.)

The arms of the two lines of LÖWENSTEIN and WERTHEIM, in Virneberg and in Rochefort, were identical so far as eight of the nine quarters were concerned, and only differed in the quartering at the point of the escutcheon (SPENER, *Opus Heraldicum*, p. spec., tab. ix.).

In the Royal House of SWEDEN the cadency of the Royal Princes is denoted by inserting in their escutcheon the arms of the Province whose title they assume. Thus the arms of NICOLAS AUGUSTUS, Duke of DALERNE, were:—*Tierced in pairle reversed: a. (to the dexter). Per fess SWEDEN and GOTHLAND; b. (to the sinister) NORWAY; c. (in base) DALERNE; Gules, two arrows in saltire, points upwards argent, beneath an open crown Or*. Over all an oval Escutcheon of VASA, impaling BERNADOTTE (*vide* Plate XIX., fig. 2). Similarly the arms of FRANCIS GUSTAVUS OSCAR, Duke of UPLAND (who died in 1852) has the coat of his duchy in base, viz., *Gules, an orb proper*. This custom originated with the VASA line of sovereigns, and there are several other examples in the Riddarholms Kyrka at Stockholm.

XIV.—An AUGMENTATION of course serves very

effectively as a mode of difference (*see* Chapter II.). The use of an official coat does the same.

In the case of some of the great families of the Low Countries, of which a number of the members were in succession Knights of the great Order of the Golden Fleece, their arms recorded in the catalogues of CHIFFLET and MAURICE afford interesting information as to the modes of differencing employed in the fifteenth and sixteenth centuries. Thus about the middle of the fourteenth century GUILLAUME DE CROY espoused ISABELLE, heiress of RENTY. Their son, JEAN DE CROY, accordingly bore : *Quarterly*, 1 and 4. *Argent, three bars gules* (CROY); 2 and 3. *Argent, three dolloires* (broad-axes) *those in chief addorsed gules* (RENTY). JEAN DE CROY married MARIE DE CRAON and had two sons. Of these ANTOINE, the elder, on the death of his father at Azincourt in 1415, became Seigneur of CROY, and bore the full arms of CROY and RENTY (*Chev.* No. xv.). Of the line of ANTOINE were several Knights of the Golden Fleece. His grandson (No. cv.) was GUILLAUME, Seigneur de CHIÈVRES, Marquis d'AR-SCHOT, and Duke DE SORIA, the celebrated tutor of the Emperor CHARLES V. He bore CROY and RENTY, quartered as above, but differenced by an *escutcheon en surtout*; *Quarterly*, 1 and 4. LUXEMBOURG (*Argent, a lion rampant double-queue gules*); 2. LORRAINE; 3. BAR. Of these coats LUXEMBOURG and BAR were respectively the coats of his maternal grand-parents; LORRAINE was the first coat of his father's mother, MARGUERITE DE LORRAINE-VAUDEMONT, the wife of ANTOINE. MARGUERITE'S full coat (of LORRAINE quartering HARCOURT and ALENÇON) was similarly borne in an *escutcheon en surtout* by her grandson FERRY DE CROY, Seigneur de ROUX (No. cxxiii.), first cousin of GUILLAUME, Duke of SORIA; and by FERRY'S son ADRIAN (No. clxiii.). The younger son, JEAN (*Chev.*

No. xxii. who became the first Count of CHIMAY, and founder of that line bore the same arms, but differenced by the addition of an escutcheon *en surtout* bearing the arms of his mother MARIE DE CRAON (*Quarterly*, 1 and 4. *Lozengy or and gules*, CRAON ; 2 and 3. FLANDERS, *Or, a lion rampant sable*), this continued to form the standing difference of his line.

In this line of CHIMAY, we find that both the sons of JEAN were Knights of the Order, and differenced their father's coat, already given, with a *bordure azure platy*. The elder son, PHILIPPE, also had two sons, Knights of the Order, of whom CHARLES, Prince de CHIMAY (No. civ.), the elder, discontinued the bordure, which was retained by the younger, ANTOINE (No. cxxxiv.).

The differences of the knights of the house of LANNOY are even more instructive.

First of their number was HUGH DE LANNOY (No. vii.). His father GILBERT was a younger son, and bore the arms of LANNOY : *Argent, three lions rampant vert, crowned or*, differenced by a *filet en bordure engrailed gules* ; which was continued by HUGH. His younger brother GILBERT (No. xii.) added to this a *label azure* ; while the third brother, BALDWIN (No. xix.), who had as his heritage the lordship of MOLEMBAIS, his mother's portion, relinquished his father's bordure and bore the full arms of LANNOY differenced by an escutcheon *en surtout* of MOLEMBAIS : *Argent, four bars azure*. His son BALDWIN (No. lxxxix.), similarly differenced with the arms of *his* mother, ADRIENNE DE BERLAYMONT : *Barry of six vair and gules*. BALDWIN'S son PHILIP (No. clxxxiii.) also differenced with the arms of his mother MICHELE D'ESNE : *Sable, ten lozenges conjoined argent*, 3, 3, 1. PHILIP had two wives ; by the first, MARGUERITE DE BOURGOGNE (natural daughter of Duke PHILIP by MARIE MANUEL), he had a son JEAN (No. ccviii.) who quartered LANNOY and MANUEL

(v. p. 130), and placed the full undifferenced quartered coat of BURGUNDY *en surtout*. PHILIP'S second wife was FRANÇOISE DE BARBENÇON, and her son BALDWIN (No. ccxxxiii.) differenced with an escutcheon *en surtout* of her arms: *Argent, three lions rampant gules crowned or*.

In the line of GILBERT, the second son (No. xii.), his son PIERRE (No. xcvi.) bore his father's arms with the bordure, and *in the centre point a star of six points gules*.

Yet another line of LANNOY, descending from HUGH, Seigneur de MINGOVAL, brother of GILBERT, had a succession of three generations of knights of the Golden Fleece. CHARLES (No. cxxxvi.) Viceroy of Naples, laid aside his father's engrailed bordure, and differenced with a crescent *gules* in the centre point. His son PHILIP (No. cxcvii.), Prince of SULMONE, resumed the bordure. He married ISABELLA COLONNA, and their sons CHARLES (No. ccxxxviii.), and HORACE (No. cclxix), both quartered LANNOY and COLONNA (*Gules, a column argent, its capital and base or, crowned of the last*). A branch of the house of LANNOY has now the title of Prince of RHEINA-WOLBECK.

Illustrations of most of the usages we have described will be found in the list of MONTMORENCY *brisures* with which I conclude this Chapter.

I. *Or, a cross gules between sixteen alerions azure*, is the principal coat of the family in modern times (*see next page for the ancient coat*).

The MONTMORENCY DE FOSSEUX added a *star argent in the centre point* (until it became the principal line in 1570), and the lines of COURRIERES and LORESSE did the same.

M—WASTINE: Princes de ROBECCO, placed *three plates upon the cross*.

M—ROUTEVILLE; and M—CROISILLES: *a label azure (? argent); and a lozenge or, in centre point*.



M—BOURS : in chief *a crescent argent*.

M—ROUPY (ET NOMAING) ; in chief *a mullet argent* or *a crescent argent in centre*.

M—DU PLESSIS-CACHELEU : in centre *a mullet sable*.

M—D'AVREMESNIL ET GOUSSAINVILLE : *a label argent*.

M—Ducs de DAMVILLE : in the centre *a cross coupée argent*.

M—D'HUBERMONT : an escutcheon *en surtout* of the maternal arms of D'OIGNIES : (*Vert, a fess ermine*).

M—DE MAFFLIERS : the first canton *argent plain*.

M—S. LEU, ET DEUIL : the first canton *ermine plain*.

M—BRETEUIL ET BEAUSSAULT : the first canton *argent, thereon an estoile sable*.

M—BEAUSANT : an escutcheon *en surtout* of HARCOURT, *Gules, two bars or*.

M—DE MARLY : *Or, a cross gules between four allerions azure* (the early arms of the family ; but see Appendix F at the end of this volume) ; the branch of DE LAY made the cross *fretty*. (SPENER, *Opus Heraldicum*, pars gen., p. 357, corrected.)

M—Comtes DE LUXE, ET DE BOUTTEVILLE : on the cross an escutcheon of BOURBON-LA-MARCHE-PRÉAUX, viz., FRANCE-ANCIENT, *a bendlet gules charged with three lions rampant argent* (this line became MONTMORENCY-LUXEMBOURG).

M—HALLOT : *a label azure*.

II. MONTMORENCY-LAVAL ; added *five escallops argent* upon the cross. (Le Marquis DE NESLE substituted a *fleur-de-lis* for the central escallop.)

M.—L. DE MORHEM : the same within *a bordure argent*.

M—L. D'OLIVET : *a bordure sable, thereon eight plates*. (cf. Plate V., fig. 3.)

M—L. ST. AUBIN, ET BOIS-DAUPHIN : *a bordure sable, thereon five lions rampant argent*.

M— L. CHÂTILLON ; a canton of BEAUMONT, *Azure flory, a lion rampant or.*

M— L. DE LOUE : a canton of BAUSSAY (?).

M— L. DE PACY : a canton of GAVRE, *Gules, three lions rampant argent, crowned azure.*

M— L. DE CHALOUYAU : a canton, *Gules, a lion rampant argent.*

M— L. D'ATTICHY : a canton of ERQUERRY, *Argent, a lion rampant gules.* (In all these cases the canton was assumed from the maternal coat.)

M— L. DE LEZAY : *in the base of the cross a pheon argent.*

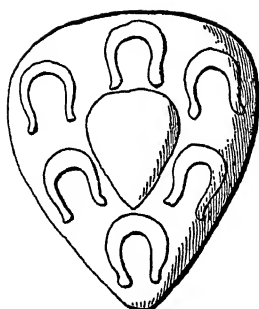


FIG. 11.—ESCUCHEON OF HENRI DE FERRIERES, 1205, Vol. I., p. 59.

## CHAPTER II.

### MARSHALLING.

IN the earliest days of Heraldry no one was supposed to have a right to more coats of arms than one, nor did more than one coat appear upon a heraldic seal. The hereditary descent of arms was from time to time interrupted by the bearer of a particular coat marrying into a family more powerful, or having larger possessions than his own; in which case it was usual, whether the lady were an heiress or not, that he should adopt her family arms; in so doing he entirely relinquished his paternal ensigns, as it was not thought that he could exhibit both together on the same shield, banner, or seal. Thus HUGH, Baron de AUDELE, bore: (*Gules*), *fretty (or)*, and a *bordure . . .*; but after his marriage with MARGARET DE CLARE, sister and co-heiress of GILBERT DE CLARE, Earl of GLOUCESTER, who fell at Bannockburn in 1314, he relinquished his paternal arms, assuming those of his wife, and bore them alone. (*Cat. of Seals in Brit. Mus.*, No. 7022.)

DALLAWAY, quoting an ancient MS., tells us that if a younger son married an heiress whose possessions were of greater importance than those of his elder brother (to which he might himself possibly succeed), he assumed

her arms rather than bear his paternal coat with a brisure. (*Vide supra*, p. 44, ACTON, assuming LE STRANGE.)

ADAM URQUHART of Meldrum, 1672, dropped his paternal coat, and registered the quartered arms of MELDRUM, and SETON, as heir of those families.

A similar assumption was often a matter of stipulation in the contract of marriage. JEAN, son of RAOUL DE MONTFORT, Seigneur de KERGOLAY, on his marriage in 1404, with ANNE, heiress of LAVAL, renounced entirely his paternal arms, his surname, and even his baptismal name, in compliance with the provisions of his marriage contract. The renunciation of the baptismal name seems at first sight as unnecessary as curious, but the reason was that the Christian name of GUY, to the exclusion of any other baptismal name, was indissolubly attached to the Baron, or Count, who should hold the lands of LAVAL. This privilege was accorded by Pope PASCHAL II. (c. 1101) to GUY IV., Baron de LAVAL, as a perpetual memorial of the services rendered by him and his family in the Crusade under the leadership of GODFREY DE BOUILLON, and the privilege was confirmed by the letters-patent of King PHILIP I. of FRANCE. In 1268, GUY VII. DE LAVAL, by his testamentary deed, deprived of the right of succession to the lands any person who rejected the condition; and also made a special provision by which its observance was compulsory on anyone who should marry the heiress of the line, in case there should be no direct male heir.

Early in the thirteenth century more shields than one began to be exhibited upon the same seal. The following examples show the arrangements in use before the adoption of quarterings.

The seal of HUGH DE COURTENAY in 1298, contains a cinquefoil in the centre, between three escucheons conjoined in triangle by the upper angles of their chiefs:—

1. COURTENAY (*Or, three torteaux*). 2. BASSET (*three bars wavy*). 3. DESPENSER. (*Cat. of Seals, Brit. Mus., vol. ii., No. 9010.*) The seal of HAWISIA LA BOTELERE in 1314 has, on the other hand, three shields meeting at their bases.

In 1300 JOHN DRUEL, or DERUEL, Sheriff of Northampton, has on his seal two escucheons suspended from the branches of a tree; the first contains a lion rampant; in the other, which is quarterly, the charges are indistinct (*Cat. of Seals in Brit. Mus., vol. ii., No. 9333*).

The seal of NORMAN, second Baron D'ARCY by writ, in 1334, has four shields of arms arranged in cross, the points meet in the centre (*ibid.*, 6883). That of SYMOND DE ESSHE, of Seaton, in 1348, has a similar arrangement (*ibid.*, 9513). A most curious and interesting seal is that of NICHOLAS MALEMAYNS in 1315. It bears a rose, or cinquefoil, in the centre of which are *three lions passant in pale*, each leaf is charged: 1. MALMAYNS, *three hands coupéd*; 2. (. . . .) *a saltire engrailed*; 3. (. . . .) *a cross flory*; 4. (. . . .) *chequy, a fess*; 5. (. . . .) *Barry of eight*. (*Cat. of Seals in Brit. Mus., vol. iii., No. 11,534*)

While the circular seal was generally in use by men the *vesica* was most usually adopted for the shape of that of ladies, and the examples which remain are exceedingly numerous and interesting. The *vesica*-shaped seal of AGNES, daughter of WILLIAM DE FERRERS, Earl of DERBY, and second wife of EUSTACE, Baron de VESCI (*circa* 1216) bears her effigy holding in the right hand a shield charged with *a cross flory* . . . for VESCI. In the field of the seal to the left is a shield of her paternal arms, *Vairé (or) and (gules)* (*Cat. of Seals, Brit. Mus., ii., No. 6726*). The *vesica* seal of MARGARET, widow of SAER DE QUINCY, Earl of WINCHESTER, and daughter of ROBERT, Earl of LEICESTER (*circa* 1270), bears her effigy vested in a

tight-fitting dress charged with the DE QUINCY *mascles*. To the left are two shields suspended from the branches of a tree (*a*) DE QUINCY, and below it (*b*) *a fess between two chevrons* . . . (perhaps for FITZ-WALTER); a cinquefoil from her paternal arms is placed above her head (*Cat. of Seals in Brit. Mus.*, ii., No. 6700).

ELA, Countess of WARWICK, daughter of WILLIAM LONGESPÉE, Earl of SALISBURY, widow of THOMAS DE NEWBURGH, Earl of WARWICK, and wife of PHILIP BASSET, used, after 1242, a seal bearing her effigy, holding in the right hand a shield of her paternal arms. On the other side of her effigy is a shield of the NEWBURGH arms (*Chequy argent and azure, a chevron ermine*). The BASSET arms (*three bars wavy*) are alone on the counter-seal. (*Cat. of Seals in Brit. Mus.*, No. 6579.)

On the seals of Queens, and other highly dignified ladies, the owner of the seal was often delineated at full length having a shield on either side of her effigy; the one usually contains her husband's armorial insignia, the other her paternal coat. Thus, in 1263, the seal of AGNES DE FAUCIGNY, wife of Count PETER of SAVOY, bears a female figure holding, in the dexter hand the paly shield of FAUCIGNY (*Gules, three pallets (or)*; in her sinister the shield of SAVOY (*Gules, a cross (argent)*). (CIBRARIO, *Sigilli de' Principi di Savoia*, No. 19.) It may be worth while to notice here, that this seal, already bearing the arms now known as those of SAVOY, is one of the many pieces of evidence extant which unite in refuting the fable which declares that these arms (identical with those borne by the great Order of the Hospitallers of St. John the Baptist, the "Knights of St. John" at Rhodes and Malta) were given by the Order to AMADEUS the Great, Count of SAVOY (1285-1323), in recognition of assistance said to have been rendered by him to the Knights at a siege of Rhodes, with regard to

which historians differ about the date as to whether it was in 1308, 1310, or 1315! (See GUICHENON, *Histoire Généalogique de la Maison de Savoye*, i., 126, etc.)

On a seal of MARGARET BRUCE of Skelton, Lady de ROS of Kendal, appended to a document of 1280, is a full-length female figure, wearing a mantle lined with ermine, and holding a shield charged with the water-bougets of ROSS in her right hand, and one with a lion rampant, for BRUCE, in the other. (LAING, *Scottish Seals*, ii., No. 142.)

MARGARET, daughter of PHILIP III. of France, second Queen of EDWARD I. of England had on the obverse of the seal in 1299, her effigy, habited in a tunic on which are displayed the *three lions passant-gardant* of ENGLAND; on either side of this effigy is a shield; the dexter bears the *fleurs-de-lis* of FRANCE-ANCIENT; that to the left hand is charged with the coat of her mother MARIE, daughter of HENRY III., Duke of BRABANT (*Sable*), *a lion rampant (or)*. The reverse of the seal bears the arms of ENGLAND only.

This mode of using arms seems to have been prevalent all over Europe. For instance, the seal of MARGARET of CARINTHIA, wife of FREDERICK IV., Burg-grave of NÜRNBERG in 1307, bears her seated effigy holding two shields: the dexter the arms of ZOLLERN: *Quarterly, Sable and argent*; the other the shield of CARINTHIA: *Per pale, (a) (Gules,) a fess (argent), AUSTRIA*; and (b) (*Or*), *three lions passant in pale (sable)*, CARINTHIA. (*Monumenta Zollerana*, iii., p. 279.) The custom was continued by all the Burg-grafins of the fourteenth century. (See Chapter on SUPPORTERS.)

Similar to the seal of Lady de ROS, described above, is the seal in 1378 of MARGARET STUART, Countess of ANGUS by descent, and of MAR by marriage (the mother, by an incestuous intrigue with her brother-in-law, of the DOUGLAS, first Earl of ANGUS); it bears the

representation of a lady holding in the dexter hand the shield of MAR, and in the sinister that of STEWART of BONKILL; or STEWART, Earl of ANGUS. (LAING, *Scottish Seals*, i., No. 792.)

There is in the Record Office in London a fine but much defaced seal of MARGARET LOGIE, second Queen of DAVID II. of Scotland, on which, besides the figure of the Queen, are three separate shields. One bears the Royal Arms of SCOTLAND; another, so much injured as to be hardly decipherable, seems to contain the coat of her former husband, Sir JOHN LOGIE; while the third, which had on insufficient grounds been taken for LOGIE, bears the coat of DRUMMOND (*Or*), *three bars wavy (gules)*. It may be mentioned as indicative of the light which Heraldry so often throws on history, that it was this seal which settled the re-discovery of the long forgotten paternity of DAVID II.'s strong-minded Queen. She was daughter of Sir MALCOLM DRUMMOND of Stobhall; and aunt of the gentler, and more lovable, Queen ANNABELLA. The late Mr RIDDELL (*Scottish Peerage and Consistorial Law*, p. 92) had previously shown that she was not, as generally supposed, daughter of Sir JOHN LOGIE, but his widow. (See *The Exchequer Rolls of Scotland*, vol. ii., pp. lv. and lvi., edited by GEORGE BURNETT, Lyon King of Arms.)

On the more delicately executed seals of the same period without effigies, we have sometimes a regular pattern of ornamental tracery, in which are inserted several separate shields, that which contains the principal family coat generally occupies the most prominent position. In a few cases the family badges are introduced as parts of the composition.

The counter-seals of LOUIS X. of France, in 1315, as well as those of his brothers and successors PHILIP V. and CHARLES IV., bear the arms of the kingdom (FRANCE-ANCIENT) on a circular representation of



the chains of NAVARRE, their mother's coat. (VRÉE, *Généalogie des Comtes de Flandre*, plates xli., xlii.)

Three seals given in HUEBER'S *Austria Illustrata*, tab. xiv. and xvi. show the aggroupement of several shields in 1348 before quartering had become generally adopted. The first is that of LOUIS, Count PALATINE of the RHINE, and Duke of BAVARIA; on it three shields are arranged *in pairle*, the points meeting in the centre of the escutcheon: (1) BAVARIA; (2) the PALATINATE; (3) . . . (?). The second is that of ALBERT, Duke of AUSTRIA, STYRIA, and CARINTHIA. Here the shields of (1) AUSTRIA, (2) STYRIA, and (3) the impaled coat of CARINTHIA (*v. p. 68*), are placed 2 and 1. The two first are *accollés* in chief, and their base points rest on the upper edge of the shield of CARINTHIA. The seal of RUDOLF DE LOSENSTEIN, in 1337, has two shields pendant from a tree.

It should be noted that Princes who had several great fiefs, carried their arms separately; one on the shield, another on the banner, and others on the caparisons of their horses. (*See the seals of the Dukes of AUSTRIA, in HUEBER; those of the SAXON Dukes, in HÖNN, Des Hauses Sachsen Wappens und Geschlechts Untersuchung, Leipzig, 1704, etc.; and that of JOHN, King of BOHEMIA.*) This prince bears POLAND on his shield; three escutcheons of BOHEMIA, POLAND, and LUXEBURG on his housings; and BOHEMIA on his banner.

In the stained glass at Chartres, AMAURY DE MONTFORT, and his brother SIMON, Earl of LEICESTER, who have their shields charged with *Gules, a lion rampant double-queue argent*, bear a banner, *Per pale indented argent and gules*, supposed (but erroneously) to be the banner of the Honour of Hinckley, which carried with it the dignity of Steward of England. It really is an EVREUX coat. In the glass the *gules* is next the staff.

The seal of ELIZABETH DE CLARE, daughter and heiress of GILBERT DE CLARE, Earl of GLOUCESTER, and niece of EDWARD II., like many other seals of ladies of that date, is without inscription. The central shield bears the arms of ROGER D'AMORI, the lady's third husband, who died *c.* 1322 (*Barry wavy argent and gules, a bendlet azure*), with three lions passant-gardant of ENGLAND surrounding it. A cross of tracery around this central shield contains four circular compartments: that above the shield of AMORI bears the arms of the lady's first husband, JOHN DE BURGH, Earl of ULSTER (*Or*) *a cross (gules) surmounted by a label azure*; that beneath the shield is charged with the fret of her second husband, THEOBALD DE VERDON (*Or, fretty gules*); while the circles on either side bear her paternal arms of DE CLARE (*Or, three chevrons gules*). In the four angles of the cross are trefoiled compartments; two charged with the castle of CASTILE; two with the arms of LEON, for her grandmother ELEANOR of CASTILE, wife of EDWARD I., whose daughter, JOAN of ACON, was wife of GILBERT DE CLARE.

The seal of ELIZABETH D'AMORI, daughter and heiress of the above-named ROGER D'AMORI, and ELIZABETH DE CLARE, affords an equally interesting example of the usage of the time. On it a central compartment of circular shape is filled with octagonal cusplings, on which is placed the shield of the lady's husband, JOHN, Lord BARDOLF (*Azure, three cinquefoils or*). Around it is arranged a series of eight smaller circles charged with arms. In chief and base are the arms of DE BURGH, but without any label. The dexter and sinister flanks are charged with DE CLARE and D'AMORI, as above. The other four circles bear the lion of LEON or the castle of CASTILE. (*Cf.* the seal of JEANNE DE FRANCE, Duchess of BURGUNDY, Vol. II., Plate I., fig. 3.)

A seal of MARGARET of FRANCE (daughter of PHILIP

V. by JEANNE, Countess of ARTOIS and BURGUNDY ; and wife of LOUIS DE NEVERS, Count of FLANDERS) ; bears : FLANDERS, impaling FRANCE-ANCIENT. This central shield is surrounded by a series of four supporters : an angel in chief, a dragon in base, and two eagles in flanks, and by four escutcheons alternating with these supporters : of these the 1st and 4th are ARTOIS (FRANCE-ANCIENT, *a label gules*) ; the 2nd bears the impaled coat repeated ; the 3rd is for NEVERS, or the County PALATINE of BURGUNDY : *Azure, billetty a lion rampant or* (VRÉE, *Gen. Com. Fl.*, plate 1.). This coat was assumed as early as 1279, by OTHO IV. OTHO I., third son of the Emperor FREDERICK I., is said to have used : *Gules, an eagle displayed argent*. (See the notes on PLANCHÉ'S *Roll*, in *The Genealogist*, n. s., viii., 211.)

Contemporarily with this aggroupement existed another usage for indicating maternal descent, or the possession of a particular fief, by borrowing some bearing from the shield of the wife or mother, or from that of the fief in question, and amalgamating it with the paternal coat.

The arms of ENGLAND themselves are a composition of those of the Duchies of NORMANDY and GUIENNE. An English instance of this usage adduced by Mr PLANCHÉ, is that of JOHN DE MOHUN (temp. EDWARD I.), whose family coat, *Gules, a maunch argent*, has been already noticed (Vol. I., p. 392) ; but in consequence of his marriage with JOANNE D'AGULON, he (or his son) added to the maunch a hand issuing from it, and holding the *fleur-de-lis* which was the bearing of the AGULON family. In the *Roll* of HENRY III., known as GLOVER'S *Roll*, ROBERT DE AGULON bears : *Gules, a fleur-de-lis argent* (No. 63). (See also ST. GEORGE'S *Roll*, No. 182, *Archæologia*, xxxix.)

Many examples of composed coats are to be found in Continental Heraldry. JEAN SIX, of an ancient family

of Cambray, bore: *Azure, three estoiles argent*, but having espoused ALIX DE CANGE, Dame de Montigny, who bore: *Azure, three crescents or*; he substituted two of her crescents for the two estoiles in chief of his own arms.

The arms of VILLETTE-CHIVRON in Savoy, which are: *Azure, between three lions rampant, those in chief affrontés, a chevron or, thereon another gules*. These were composed of the arms of VILLETTE: *Azure, three lions rampant or*, and those of CHIVRON: *Azure, a chevron or, thereon another gules*.

In the arms of the family of DES URSINS or ORSINI, the arms of the house of ANGUILLARA are similarly incorporated (*vide ante*, Vol. I., Plate XI., fig. 6). The family of CHARRA, in Dauphiny bore: *Burelé of twelve argent and gules*, but added to it on a bend the arms of BARRAL, which were: *Or, three barrels azure, hooped argent*. In Scotland this usage also prevailed. It is well known that the marriage of Sir JOHN STEWART, younger son of the fourth High Steward of Scotland, with the daughter and eventual heiress of Sir JOHN BONKYL, led the greater number of his descendants in all subsequent times to surmount their fess-chequy with a bend (which was doubtless his difference as a younger son), charged with the three buckles of the shield of BONKYL. We see them on the seal of MARGARET, Countess of ANGUS and MAR, to which reference has been already made (LAING, *Scottish Seals*, i., No. 768).

Immediately on his accession to the throne ROBERT II., in 1371, bestowed on DAVID, his eldest son by his second marriage with EUPHEMIA ROSS, the earldom of STRATHERN which had been forfeited to the Crown. The seal of the prince, in 1374, shows that within the Royal Tressure he placed the fess-chequy of the STEWARTS between the chevrons which had been borne by the former Earls of STRATHERN as their feudal coat

*Or, two chevrons gules*). JOHN, second son of Sir ALEXANDER COCKBURN, (who bore : *Argent, three cocks gules*), married early in the fourteenth century, JANET, daughter and heiress of Sir ALEXANDER LINDSAY, and thus acquired the estate of Ormiston. He therefore placed the Lindsay *fess-chequy argent and azure* between the three cocks of COCKBURN on his armorial shield.

A great many Scottish coats were formed in this way, and allusion has been made to some of them in the Chapter on DIFFERENCING (*vide ante*, pp. 52, 56).

#### SECTION I.—IMPALEMENT.

MARSHALLING, however, consists strictly neither in the aggroupement, nor in the amalgamation, of heraldic bearings, but in the exhibiting of separate coats in one shield which is divided by lines of partition into compartments for their display. Among the various means adopted for this purpose the most important are—*impalement*; *quartering*; and the *escutcheon en surtout*; each of which, along with a few others belonging chiefly to Continental and Royal Heraldry, will be separately noticed.

In impalement the shield is *parted per pale*, *i.e.*, is divided by a vertical line into equal portions, a separate coat being placed in each of the divisions.

It must, however, be noticed that there are a number of German arms, which to British eyes would appear to be composed by the impalement, or dimidiation, of two distinct coats; but though some of them may be thus composed there are others which are only single parted coats. Thus ZEILHOFENIN, in Bavaria, bears : *Per pale : sable and argent, in the first a fess gules*. BUBELWITZ : *Per pale : Azure, and Chequy gules and argent*. PRISINOWSKY : *Per pale : Barry of four sable and argent, and Gules plain*.

(A) DIMIDIATION.—In the form called *Dimidiation*,

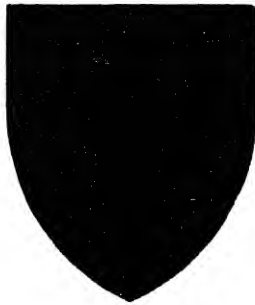




MARSHALLING, DIMIDIATION, ETC.



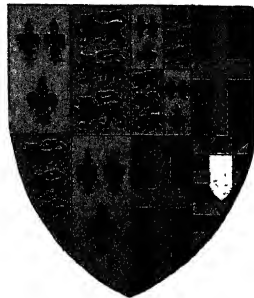
1. Siradia.



2. Breslau.



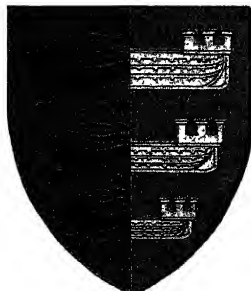
3. England, Dimidiating France.



4. Queen Elizabeth of York.



5. Town of Youghal.



6. The Cinque Ports.





only the half (or a little more than the half) of each of the two coats is seen upon the shield, which is thus occupied by the dexter half of the one coat and the sinister half of the other.

Mr BOUTELL (*English Heraldry*, p. 146) considers that this custom was introduced into England between 1272-1307; there are, however, earlier instances of its use in other countries. The seal of WILLIAM of HAINAULT, younger brother of BALDWIN V., Count of HAINAULT (d. 1194), bears a shield *dimidiated*; the dexter half is *semé* of *fleurs-de-lis*; in the sinister is the coat of HAINAULT (*Chevronny or, and sable*), the chevrons being by dimidiation here converted into bends. This seal was in use in 1199 or 1200, and is the earliest instance of dimidiation which occurs to me. (VRÉE, *Généalogie des Comtes de Flandre*, plate iv.) The seal of BEATRICE DE BAUX, in 1258, bears TOULOUSE dimidiating BAUX. (CIBRARIO, *Sigilli di Savoia*, No. xv.)

The counter-seal of DEVORGILLA, wife of JOHN BALLIOL, daughter of ALAN, Lord of GALLOWAY, by MARGARET, daughter of DAVID, Earl of HUNTINGDON, is appended to the charter of foundation of BALLIOL College, Oxford, 1282. It is of *vesica* shape, and bears three escucheons suspended from a tree; the centre, and by far the largest shield, bears GALLOWAY (*a lion rampant crowned*), dimidiated with BALLIOL (*an orle*, v. p. 35) (precedence being given to the female coat, *vide infra* p. 86). The smaller escucheons bear the arms of HUNTINGDON (*Or*,) *three piles in point (gules)*, and CHESTER (*Azure*,) *three garbs or* for her grandparents. (LAING, ii., 72.)

The seal of ANNETTE DE LAVAL, Dame de COËTMEN, in 1298, bears: MONTMORENCY-LAVAL (*Or, on a cross gules between twenty allerions azure, five escallops argent*) dimidiating COËTMEN (*Gules, seven annulets, 3, 3, 1, argent*) (MORICE, *Bretagne*, cxxii.). I am not able, there-

fore, to give my entire assent to Mr PLANCHÉ'S assertion that "Heraldry had existed as a science at least two hundred years before anything like the present practice of marshalling made its appearance. In our early seals the shield of arms of the husband and wife are displayed separately. Impalement, simply, and by dimidiation, appears in the reign of EDWARD I., and quartering about the same period."—(*Pursuivant of Arms*, p. 164.)

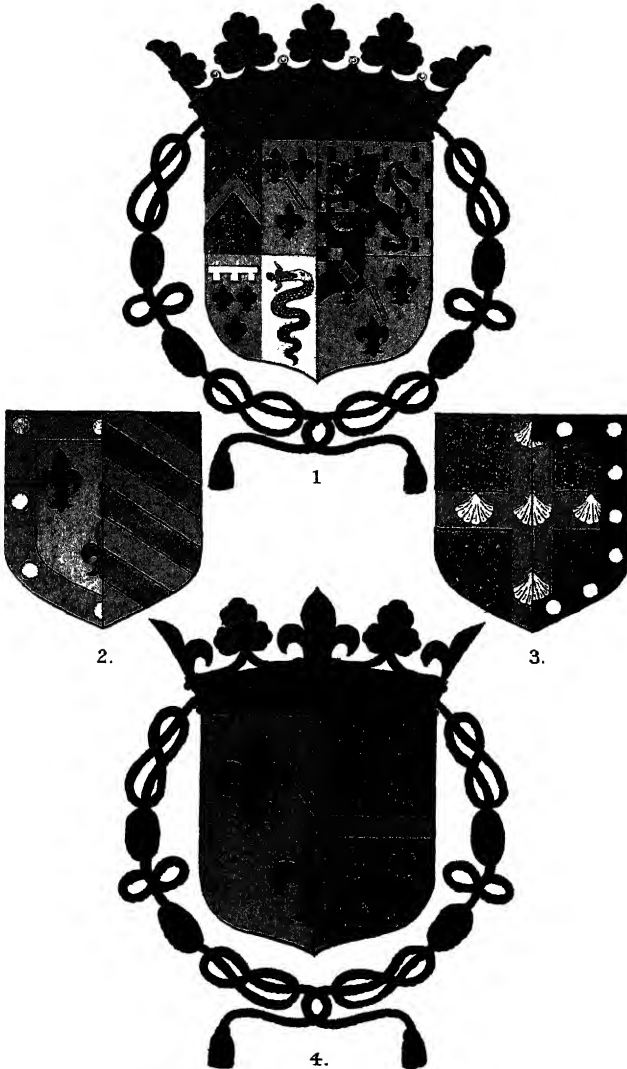
The seal in 1334 of EVA, daughter of JOHN, second Baron CLAVERING, is a curious and interesting example of dimidiation. The shield contains the dimidiated arms of her two husbands; RALPH DE UFFORD, and THOMAS DE AUDLEY:—Per pale (a) ( . . . ) *a cross lozengy* ( . . . ) *over all a bend* ( . . . ); (b) *Fretty of six pieces* ( . . . and . . . ). Her paternal arms, *Quarterly (or and gules) over all a bendlet sable*), occur three times in small lozenges amid the elaborate geometrical tracery which surrounds the shield. The seal of BEATRICE DE BRAOSE in 1372, bears BRAOSE: ( . . . ) *crusily, and a lion rampant* ( . . . ), the latter coat is alone dimidiated. She was the daughter of ROGER MORTIMER, Earl of MARCH, and before her marriage to Sir THOMAS DE BRAOSE had been the wife of EDWARD PLANTAGENET, son and heir of THOMAS of BROTHERTON, Earl of NORFOLK. This marriage is indicated by a roundel containing the arms of PLANTAGENET, *sans brisure*, placed above the impaled shield. (See MONTAGU, *Guide to the Study of Heraldry*, p. 38.)

Sometimes quartered coats are dimidiated, in which case the first and third quarters of the husband's coat are impaled with the second and fourth of the wife's. In these the appearance is that of a plain quartered coat, and may easily mislead the unwary. Thus, the seal of MARGARET of BAVARIA, Countess of HOLLAND, and wife of JOHN, Count de NEVERS, in 1385 (afterwards





MARSHALLING, DIMIDIATION.



- I. Charlotte de Nassau, Duchesse de Trémoille.
- II. Alençon and Chamaillart dimidiated.
- III. Montmorency-Laval, and Montmorency-Olivet.
- IV. Charlotte de Montmorency, Duchesse d'Angoulême.



Duke of BURGUNDY), bears a shield *en bannière* which appears a simple instance of quartering but is really a dimidiated coat. (VRÉE, *Gen. Com. Flandr.*, plate lx.) The two coats to the dexter side of the palar line are: In chief BURGUNDY-MODERN (FRANCE-ANCIENT, *a bordure-compony argent and gules*), and in base BURGUNDY-ANCIENT, as above. On the sinister side the coat in chief is BAVARIA (*Bendy-lozengy argent and azure*); and the one in base contains the quartered arms of FLANDERS (*Or, a lion rampant sable*); and HOLLAND (*Or, a lion rampant gules*); the pourfilar line dividing these latter quarters being omitted, as in many like instances in which the tincture of the fields is the same. (See p. 99, and compare the shield of Queen PHILIPPA of HAINAULT, wife of EDWARD III., in Westminster Abbey.) Similarly, after her first marriage with the Dauphin, the seal of JACQUELINE of BAVARIA, Countess of HOLLAND, has on the dexter side the coat of FRANCE in chief, and that of DAUPHINÉ (*Or, a dolphin embowed azure, crested gules*) in base; on the sinister BAVARIA in chief, above the quartered coat of FLANDERS and HOLLAND (in base).

The seal of JEANNE, Duchess of BRITTANY, wife of CHARLES of BLOIS, in 1369, bears a lozenge charged with two coats which might be described either as dimidiated, or impaled. The dexter side is *Ermine plain*; the sinister *Ermine, within a border gules* (which, as usual, stops at the palar line).

I recently noticed a somewhat similar instance in a modern window of the Cathedral at Tours, where the arms of GUY DE MONTMORENCY-LAVAL are dimidiated with those of JEANNE DE LAVAL-D'OLIVET, his wife, in 1384. (She was widow of the Constable BERTRAND DU GUESCLIN.) The arms are: *Per pale dimidiated*: (1.) *Or, on a cross gules between sixteen allerions azure, five escallops argent*; (2.) *The same, within a*



*bordure sable charged with fifteen plates.* (See Vol. II., Plate V., fig. 3.)

In 1298, the seal of ANNETTE DE LAVAL, Dame de COËTMEN, has a shield of MONTMORENCY-LAVAL (as above) dimidiating COËTMEN; *Gules, seven annulets, 3, 3, 1, argent.* (MORICE, *Bretagne*, No. cxxii.) In 1306 the seal of PAIEN DE LA ROCHE bears: *Vair, dimidiating an eagle displayed.* (*Ibid.*, No. ccxv.)

It must be noticed that often only one of the coats impaled is affected by *dimidiation*. Thus (*circa* 1310) the counter-seal of MARGARET of HAINAULT, third wife of ROBERT, Comte d'ARTOIS, bears ARTOIS *dimidiated* impaling FLANDERS entire. Here the ARTOIS label appears (probably only on account of the smallness of the coat) to be *gobony*; and not of *gules* charged with the golden castles of CASTILE, as represented on the seal of the Count himself. (VRÉE, *Généalogie des Comtes des Flandres*, plate xlviii.)

On the seal of IOLANTE DE FLANDERS (d. 1312), daughter of ROBERT DE BÉTHUNE, Count of FLANDERS, and wife of GAUTIER II., Seigneur d'ENGHIEN, the *dimidiated* coat of ENGHIEN (*Gyronny of ten argent and sable, each piece of the latter charged with three cross-crosslets-fitchée of the first*; cf. Plate XIII., fig. 2) is impaled with the entire arms of FLANDERS. So also on the Great Seal of Queen MARY the dimidiated arms of FRANCE impale the entire arms of SCOTLAND. Other Queens of France did the like. By Queen MARIE DE' MEDICI the arms of FRANCE-MODERN were dimidiated, and impaled with her full coat: *Quarterly, 1 and 4. MEDICI; 2 and 3. AUSTRIA-MODERN.*

The remarkable seals of YOLANTE DE FLANDRE (daughter of ROBERT DE FLANDRES, *dit Cassel*, by JEANNE DE BRETAGNE; and wife, first of HENRY IV., Comte de BAR; and next of PHILIP, Comte d'EVREUX, and King of NAVARRE in 1344), show her own arms

(FLANDERS *within a bordure engrailed sable*) entire ; while those of her husband : *Quarterly*, 1 and 4. NAVARRE ; 2 and 3. EVREUX (FRANCE-ANCIENT *over all a bend gobony argent and gules*) are dimidiated ; so that the dexter side of the escutcheon appears to be party per fess, as only the 1st and 3rd quarters (the dexter half) of the quartered coat appear. On one of her seals this escutcheon, supported by eight angels, is *en bannière* (v. Vol. I., p. 62) ; it may also be noticed that the engrailed bordure of her own coat runs round the whole of it, and is not removed, as we might have expected, at the palar line. (VRÉE, *Généalogie des Comtes de Flandre*, plate ciii.) It is curious to note that a century later this same impalement of NAVARRE and EVREUX appears on the seal of JOAN DE NAVARRE, first Queen of HENRY IV. of ENGLAND, in 1463. This seal contains an impalement, the King's arms (of FRANCE-ANCIENT, and ENGLAND, quarterly) being on the dexter side ; and on the sinister side, per fess, in chief NAVARRE, in base EVREUX. (It must be noticed that this is not a correct *dimidiation* of her arms ; if it were their sinister half would be EVREUX in chief ; NAVARRE in base ; see other similar cases on p. 81.)

The Royal Armory of England shows much earlier instances of *dimidiation*. The arms of MARGARET of FRANCE, who died in 1319, the second Queen of EDWARD I., remain on her tomb in Westminster Abbey as an exemplification of this mode of Marshalling (Vol. II., Plate IV., fig. 3). The arms of ENGLAND are upon the dexter side of the escutcheon ; and this coat undergoes, according to the earlier and more correct fashion, a certain amount of curtailment, though the dimidiation is not complete, only portions of the hindmost parts of the lions being cut off by the palar line ; while the coat of FRANCE-ANCIENT appears also dimidiated to the sinister. On one of the seals of ISABEL of FRANCE, wife of

EDWARD II., her effigy is represented standing between two shields, one of ENGLAND, the other of her parental (not personal) arms, FRANCE-ANCIENT and NAVARRE, both somewhat curtailed by dimidiation.

BOUTELL, in *Heraldry, Historical and Popular*, gives several early examples of *Impalement by dimidiation*, which should not be overlooked. The seal of EDMOND PLANTAGENET, Earl of CORNWALL (d. 1300), bears his arms (*Argent, a lion rampant gules, crowned or, within a bordure sable, thereon eight bezants*) dimidiating those of his wife, MARGARET DE CLARE. Here only the sinister-half of his bordure is removed, while the CLARE coat (*Or, three chevrons gules*) is entirely dimidiated and the chevrons become bends, as in the seal of WILLIAM of HAINAULT given above (p. 75). Both coats are dimidiated in BOUTELL'S other examples (WILLIAM DE VALENCE and his wife; and ALIANORE MONTENDRE and her husband GUY FERRE.) On the seal of MARGARET CAMPBELL, wife of ALEXANDER NAPIER, in 1531, the shield has impaled upon the dexter side the arms of LENNOX, but on the sinister the dimidiated coat (the sinister-half of the quartered arms) of CAMPBELL, and LORN; thus the galley of LORN appears in the chief, and the CAMPBELL gyrons in base; in agreement with what we have already seen (Vol. II., p. 79) to be a Continental usage. (LAING, *Scottish Seals*, i., No. 158.) Thus also the arms of CHARLOTTE, and ISABELLE, of NASSAU, daughters of WILLIAM, Prince of ORANGE (d. 1584), by CHARLOTTE DE BOURBON-MONTPENSIER, were dimidiated by their respective husbands, CLAUDE, Duc de la TRÉMOUILLE (d. 1604), and HENRI DE LA TOUR D'AUVERGNE, Duc de BOUILLON, who retained their own arms entire. These are curious examples because the dimidiation of the arms of the ladies affected also the escucheon of pretence, and its escucheon *en*

*surtout*. It will be sufficient if I give the blazon of the arms of ISABELLE, Duchesse de BOUILLON. Two coats impaled; the dexter entire; the sinister dimidiated:—

A. *Quarterly*: 1. *Azure fleury or, a tower argent* (LA TOUR).

2. *Or, a gonfanon gules, fringed vert* (AUVERGNE).

3. *Coticé or and gules* (TURENNE).

4. *Gules, a fess argent* (Duchy of BOUILLON).

Over all: *Or, three torteaux* (County of BOLOGNE).

B. *Quarterly*: 1 and 4. FRANCE, *differenced by a baton péri en bande gules* (the upper portion *Or, charged with a dolphin embowed azure* (BOURBON-MONTPENSIER).

2 and 3. *Azure, billetty a lion rampant or* (NASSAU).

Over all: an escucheon, *Quarterly*: 1 and 4. *Gules, a bend or* (CHÂLON).

2 and 3. *Or, a hunting-horn azure, virolled and stringed gules* (ORANGE). *Sur le tout du tout, Chequy of nine or and azure* (GENEVA).

The whole escucheon (B) is dimidiated.

I have counted these noteworthy examples of dimidiation because the escucheons *en surtout* are affected by the process, and because in B the most important coats, both in the main escucheon and in the surtout, are as a result of the dimidiation made to take the lowest room. But the books of Queen ANNE of AUSTRIA, widow of LOUIS XII., show that in order to obviate this, she made use at times of a still more curious mode of dimidiation. Her arms are: FRANCE-MODERN dimidiated, and impaling, not as in the previous examples the sinister-half of her paternal coat, but the *dexter-half of it reversed*. This is really extremely curious, for the sinister impalement appears thus: *Per fess* (A) *Quarterly*, CASTILE and LEON; (B) *Per fess* (a) AUSTRIA-MODERN; (b) BURGUNDY-ANCIENT (this coat being reversed the bends become bends-sinister). Over all two escucheons, dimidiated and

attached to the palar line ; viz., in chief the sinister-half of the escucheon of PORTUGAL ; in base the sinister-half of the escucheon of FLANDERS impaling TYROL ; this being reversed the piece shown is the half containing the lion of FLANDERS. (GUIGARD, i., p. 25.) It is curious that Queen MARIE THÉRÈSE of AUSTRIA, wife of LOUIS XIV., adopted precisely the same mode of marshalling her arms. (*Ibid.*, i., p. 26.) DIANE DE POITIERS, Duchesse de VALENTINOIS, mistress of HENRI II., King of France, stamped the bindings of her books with a lozenge in which the arms of her husband the Duc DE BREZÉ (*Azure, between eight plain crosslets in orle or, an escucheon of the first, thereon an orle argent within a bordure of the second*), are dimidiated, and impaled with her full paternal coat: *Quarterly*: 1 and 4. *Azure, six plates, three, two, one, and a chief Or* (ST. VALLIER); 2. *Azure, fleury or, on a canton argent three crescents gules* ( . . . ); 3. *Per fess émanché argent and sable* (RUFFO). See GUIGARD (*Armorial du Bibliophile* ; p. 11).

The seal of ANNE of CYPRUS, wife of LOUIS, Duke of SAVOY, in 1451, bears SAVOY dimidiated, impaling:—*Per fess, (a) JERUSALEM ; (b) CYPRUS: Argent a lion rampant gules; crowned or* (CIBRARIO, *Sigilli di Savoia* No. 103).

An early and interesting Irish example of this kind of Marshalling is afforded by a dimidiated coat of CLARE and FITZGERALD. Sir THOMAS DE CLARE, younger son of RICHARD, Earl of HEREFORD, having obtained in 1272 a charter of the territory of Thomond in Connaught, and of whatever lands besides he could win from the Irish by his sword, set sail for Cork with a large retinue, and there married JULIANA, daughter and heiress of MAURICE FITZMAURICE FITZGERALD, feudal Lord of INCHQUIN and YOUGHAL. He became possessor of the town of YOUGHAL ; and the official seal of the Provosts of YOUGHAL dimidiated the coats of CLARE and FITZ-

GERALD :—(CLARE, *Or, three chevrons gules*; FITZGERALD, *Argent, a saltire gules, a label of five points in chief azure*; Plate IV., fig. 5).

Another curious Irish coat of this kind is that of the arms of the Province of CONNAUGHT: *Per pale* (a) *Argent, an eagle dimidiated and conjoined to the palar line (sable)*; (b) *Gules, an arm embowed issuing from the palar line, and holding a dagger erect proper*.

Very singular examples of dimidiation are afforded by the arms which appear on the seals of the CINQUE PORTS (Plate IV., fig. 6), and on those of the Borough of GREAT YARMOUTH. In these the dexter half of the escutcheon consists of the arms of ENGLAND dimidiated, and the sinister-half is occupied by an *azure* field, charged in the case of the CINQUE PORTS with *three ship's hulks argent in pale*, and in that of GREAT YARMOUTH with *three herrings in pale argent*. In both cases only the hinder halves of the charges appear, and they are united at the palar line with the bodies of the three lions of England. An even more curious case of dimidiation is afforded by the arms of the Abbey of ST. ETIENNE at CAEN, in which the arms of ENGLAND and those of the Duchy of NORMANDY (*Gules, two lions passant-gardant or*), were dimidiated, so that in the former half three of the fore-quarters of the lions appear, while in the sinister-half only two of the hind-quarters are represented. (WOODWARD, *Ecclesiastical Heraldry*, Plate II., fig. 1.)

In German Heraldry some heraldic monsters which appear as charges originated in the practice of dimidiation; and to it Mr PLANCHÉ considered that even the double-headed eagle of GERMANY might be due. The seal of ALICE, sister of WILLIAM of HOLLAND (elected King of the ROMANS), and wife of JEAN D'AVESNES, Count of HAINAULT (d. 1255) bears her effigy standing between small figures of an eagle displayed and a lion

rampant. On her counter-seal the eagle and lion are conjoined by dimidiation (Plate II., fig. 6).

An eagle and lion, dimidiated and conjoined under one crown, occur on the seals of LESEK CZARNY, Duke of POLAND (c. 1255); of King WLADISLAW LOKIELET (1315); of HEDWIG (1386); of her husband and successor WLADISLAW JAGELLON (LADISLAS V., Duke of LITHUANIA); of WLADISLAW III. (LADISLAS VI.) 1438; and of ALEXANDER of LIVONIA, in 1502.

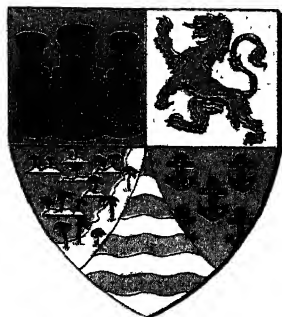
The arms of several of the provinces of POLAND afford similar examples. The Duchy of SIERADZ, or SIRADIA, bore: *Or, an eagle displayed and a bear sejant sable, conjoined by dimidiation, and surmounted by an open crown.* The Palatinate of SIRADIA bore: *Argent, a bear sejant sable, dimidiated and conjoined with an eagle displayed gules.* The Palatinate of BRESLAU had the same bearings as SIERADZ, but sometimes without the crown. (Plate IV., figs. 1, 2.) The Palatinate of KIOVIA (KIJOW) had in an azure field the still more curious combination of a mounted knight and a dimidiated bear, beneath an open crown. PODLACHIA had a similar combination of a knight and a dimidiated eagle, in a golden field (*v.* SPENER, *Opus Heraldicum*, p. spec., p. 696). A considerable number of the noble families of FRISIA bear arms formed by dimidiation. Usually it is the Imperial Eagle-displayed which figures in the dexter-half of the escutcheon. The family of DOUMA bears: *Per pale or and gules, a demi-eagle sable, dimidiating a rose argent.* The Counts of CAMMERSTEIN in Thuringia, bear: *Per pale,* 1. The arms of the EMPIRE, *dimidiated as above*; 2. *Argent, a fess embattled gules.* The Barons of HÜMMELBERG in Carinthia bear: *Per pale,* 1. *The Empire dimidiated*; 2. *Gules, a bend argent.* The Imperial Eagle thus dimidiated also forms part of the arms of several German cities. NÜRNBERG impales it with, *Bendy argent and gules*; MEMMINGEN, with *Argent, a cross*







# MARSHALLING AND AUGMENTATION.



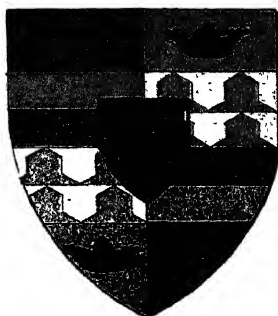
1. Columbus.



2. Jane Seymour.



3. D. of Northumberland.



4. Graf v. Cronberg.



5. Markgraves of Baden.



6. Mamellini.



*gules*; KAUFBEVERN, with *Azure, a bend gules* (sic) *between two estoiles or*, etc. The Saxon family VON DRANDORFF dimidiate *Azure, a fess argent*, with *Azure, a fleur-de-lis gules* (sic). (These two would be counted in England *armes-faussees*.) The arms of GENEVA are those of the EMPIRE, dimidiated with *Gules, a key in pale argent, wards in chief*.

The *Wappenrolle von Zürich* contains several dimidiation examples of the fourteenth century. In No. 237, the Suabian family of SCHWABEGG bear: *Gules, an eagle displayed argent*; dimidiated with *Barry of eight or and gules*. In No. 312, the family of LOCHNOW use: *Or, an eagle displayed gules, armed sable*; dimidiated with *Or, a fess sable*. (Nos. 118, 119, are other examples, but are unnamed.) Lastly, the reigning Dukes of ANHALT still bear *en sur-tout* above their quartered shield, the arms: *Argent, an eagle displayed gules*; *dimidiated with the arms of SAXONY* (*Barry sable and or, over all a crancelin in bend vert*; see the *Wappenrolle von Zürich*, No. 19) and Plate XI., fig. 2.

At Bologna in the Loggia dei Mercanti I noted the arms of GRASSI (1462) in which the arms of the Empire are dimidiated with those of the family: *Gules, an eagle displayed argent, crowned or*. The Angevin *rastrello* (cf. Plates XIX., fig. 6; VI., fig. 6, a label of four points *gules*, with three golden *fleurs-de-lis* between the points) surmounts the latter coat. This curious example combines the GUELPHIC and GHIBELLINE insignia (see Vol. I., p. 129). (See SCHILLER'S *Wallenstein*, Act III., scene 3, for a fanciful account of the dimidiation of the arms of EGRA.)

In the Church of the Ara Cœli at Rome, in one of the SAVELLI monuments on the west side of the south transept, are mosaic shields of the SAVELLI arms, and also the following (beneath the effigy of a Bishop):—*Or, a lion and eagle displayed, both dimidiated and conjoined in pale gules*.

A rather curious dimidiation occurs in the arms of the Pisan department of TERRICIOLA; *Azure, on a mount in*

*base an olive tree proper ; a chief per pale gules and argent, thereon the Pisan cross* (Vol. I., Plate XV., fig. 12) *dimidiated and conjoined in pale with the lily of FLORENCE* (Vol. I., Plate XXXIII., fig. 7).

The arms of the Florentine *compartimento* of SANTA CROCE are composed from the arms of the city of FLORENCE (*Argent, a fleur-de-lis florençée gules*); and those known as the *arme popolare* (*Argent, a cross gules*), both being dimidiated and conjoined in pale (*Le Armi dei Municipij Toscani*. Firenze, 1864).

(B) SIMPLE IMPALEMENT.—The curtailing of the charges which dimidiation involved was found to be practically inconvenient, as rendering the bearings on the dimidiated coats somewhat uncertain. Chevrons were thus (as in two cases quoted above) converted into bends: and cantons, or quarters, were liable to disappear altogether. Accordingly impalement without dimidiation, though itself not free from inconveniences, was the usage which met with general acceptance in these lands. Instances have been already given which show that this custom went on concurrently with dimidiation.

As early as 1263 the counter-seal of BLANCHE DE NAVARRE bears a shield charged with ALBRET (*Gules plain*), impaling DREUX (*Chequy or and argent, a canton ermine*). (MORICE, *Bretagne*, lxxxix.) It must be remarked here that in early times impaled coats appear as a rule only on the seals of ladies. In opposition to modern ideas we find that it was the wife who impaled her husband's arms with her own, not the husband who impaled the wife's. The precedence is often given to the arms of the wife. See the seal of DEVORGILLA DE BALLIOL on page 75; and compare the arms of ELIZABETH DE CLARE as given in the coat of Clare Hall, Cambridge; and also those of MARY, Countess of PEMBROKE (DE VALENCE impaling ST. POL, both dimidiated), on the foundation seal of Pembroke College.

A similar example is afforded in 1392 by the seal of MARION, wife of Sir WILLIAM DALZIEL ; on it are two coats impaled, the dexter bears *a saltire with a cinquefoil in chief*, the sinister *the naked man* of DALZIEL (LAING, i., 131). The seal of PHILIP HAMPTON in 1442 is curious : It bears per pale, (a) *Paly of six (or and azure)* for GURNEY ; (b) *Azure, a bend between six fleurs-de-lis (or)*, for HAMPTON. The owner of the seal was husband of ALICE, daughter and heiress of WALTER CALDECOTE, by his wife JOAN DE GURNEY, heiress of estates which thus came to HAMPTON.

The shield which appears on the seal of the husband usually contains his own arms only. Impalement was so much a feminine usage that in MENÊTRIER'S *Abrégé Méthodique* the impaled coat is styled "*ecu de femme*." "Usually males *quartered* the arms of their wives or ancestresses from whom they acquired their lands ; whilst impalements were practically the general bearings of married women who took an immediate interest in their husbands' lands by right of dower. The practice of husbands impaling their wives' arms, whether heiresses or not, probably arose near the close of the fifteenth century. Even now it is laid down that the arms of a wife should not in general be borne upon the husband's banner, surcoat, or official seal."— (" *The old Heraldry of the Percies*," by Mr DYER LONGSTAFFE in *Archæologia Æliana*, vol. iv.)

There are indeed a few early instances in which a man used an impaled coat ; not however to indicate his own marriage but to denote his parentage.

Thus, about 1290, the counter-seal of GEOFFROI DE BRABANT (son of HENRY, Duke of BRABANT, by his Duchess, ALICE OF BURGUNDY), bears a shield on which are impaled the arms of the two duchies :—*Sable, a lion rampant or*, for BRABANT ; and, *Bendy of six or and azure, a bordure gules*, for BURGUNDY-ANCIENT.

(In the last named coat the bordure is not removed at the palar line as in modern usage to be hereafter noticed.) So also, about 1300, LOUIS, Count of NEVERS, son of ROBERT DE BÉTHUNE, Count of FLANDERS, by YOLANTE, daughter of EUDES of BURGUNDY, bore on his *secretum* a shield impaling the parental coats, viz., BURGUNDY-ANCIENT (the bordure engrailed for difference), and FLANDERS (*Or, a lion rampant sable*). This is a curious arrangement, the place of honour being given to the maternal coat, in which the engrailed bordure for difference is also worthy of remark. It should be noticed that in the present case the bordure is removed at the palar line, unlike the example quoted immediately above. LOUIS (DE CRESSY) Count of NEVERS and RETHEL, and afterwards of FLANDERS (as LOUIS II.), son of the above LOUIS and YOLANTE, married MARGARET of FRANCE, daughter of PHILIP V. Her counter seals bear FLANDERS impaling FRANCE-ANCIENT, but on one of them FRANCE has the precedence. (VRÉE, *Généalogie des Comtes de Flandre*, plate xcvi.) The seal of MATILDA de BARNACK, wife of Sir RALPHE DE CROMWELL of Tateshall, in 1370, bears a shield per pale:—(a) *Ermine, a fess (gules)* for BARNACK; (b) *a chief diapered, and a baton*, for CROMWELL. (See *Cat. of Seals in Brit. Mus.*, vol. ii., No. 9097; the Editor does not appear to be aware of the practice referred to, though several examples appear in his own pages; he therefore concludes that “the impalement is reversed by error of the engraver.”)

In Britain impalement was practised chiefly by Queens and ladies of Royal Houses, who bore their husband's coat in the dexter, their paternal coat in the sinister, sometimes on a shield, sometimes on a lozenge. In process of time husbands occasionally impaled the coat of the wife with their own, if she were an heiress, though then it was more usual to quarter the

arms in this case. The present usage of English Heraldry which concedes to a husband, for his life-time, the privilege of impaling his wife's arms with his own though she be not an heiress ; and even of arranging the arms of successive wives in the same escutcheon, is comparatively modern, and the latter practice is in my opinion not at all a commendable one.

Even when it is desirable to indicate a series of alliances this is better done by shields *accolés* than by impalement, which often cramps the bearings in both the coats thus conjoined. The general modern Continental usage is in this respect much more satisfactory from an artistic point of view than our own.

Where impalement is used in Continental Heraldry it often originated in marriage with an heiress, but it rather takes the place which quartering holds with us, as it assumes a permanent, not a merely temporary significance. Thus the Imperial arms of AUSTRIA (Plate XXVII., fig. 1) contain three coats impaled : (1) HAPSBURG, *Or, a lion rampant gules* ; (2) AUSTRIA, *Gules, a fess argent* ; and (3) LORRAINE : *Or, on a bend gules three alerions argent*. So in the arms of the Duchy of CARINTHIA, the arms of AUSTRIA, just described, are impaled with the arms of SUABIA (*Or, three lions passant sable*). (They appear on the seal of OTTAKAR, King of BOHEMIA in 1246. See HUEBER, *Austria Illustrata*, tab. iv. ; and *ante*, p. 68, the coat of the Burg-grafin of NÜRNBERG.) The position of these two impaled coats is sometimes reversed.

On the Continent impalement was used in a much more general way than among ourselves, as will be readily seen by the inspection of a series of Imperial seals ; or by such an exposition of the Imperial quarterings as may be seen, for instance on the splendid *Cheminée* in the Palais de Justice at Bruges. On the Imperial seals AUSTRIA is sometimes impaled with BURGUNDY, sometimes with CASTILLE ; JERUSALEM with HUNGARY ;



ARRAGON with SICILY. In these, and a multitude of other instances, the design was obviously not to commemorate any special matrimonial alliance, but to give to the coats thus impaled a clearer definition than would be obtained in a large shield of many quarters. So the arms of the Counties of FLANDERS and TIROL were very generally conjoined by impalement in a single escutcheon, borne upon the former great shield of the quarterings of the House of AUSTRIA; this was done merely for convenience, and by no means as indicative of a marriage between a Count of FLANDERS and a Countess of TIROL (which as a historic fact never took place), though such an alliance would be denoted according to our modern British notions, by their impalement. It is curious that even in England the seals of Queen ELIZABETH, and JAMES I., for the County Palatine of CHESTER, and the County of FLINT, bear the quartered shield of the Royal Arms impaling those of the County of CHESTER (*Azure, three garbs or*). (*Catalogue of Seals in the British Museum*, Nos. 4805, 4808.) ALFONSO, Count of TOULOUSE, younger son of King LOUIS VIII. of France, in 1251 sealed with FRANCE-ANCIENT, impaling: *Gules, six castles or, three, two, one*. His brother CHARLES, of ANJOU, King of NAPLES and JERUSALEM, used to impale the arms of those kingdoms (viz., FRANCE-ANCIENT, *a label gules*, for NAPLES, and *Argent, a cross-potent between four plain crosslets or*, for JERUSALEM). CHARLES, King of HUNGARY, grandson of CHARLES I., of NAPLES, bore: Tierced in pale, HUNGARY, NAPLES, JERUSALEM. His brother JOHN, Duke of DURAZZO, used simply NAPLES, differenced by *a saltire gules over all*.

WILLIAM of WOLFFENBÜTTEL, and his brother MAGNUS II. used, after 1367, the arms of BRUNSWICK: *Gules, two lions passant or*, impaled with those of LÜNEBURG; *Or, semé of hearts gules, a lion rampant azure*.

In later times these coats were impaled or quartered indifferently (see GROTE, *Geschichte der Welfischen Stammwappen*, p. 47; Leipzig, 1863), and the impaled coats continued to form "*das Kleine Wappen*" of the Duchy of BRUNSWICK so long as it remained independent. (See Plate XXIX., fig. 2.)

The seal of ALBERT, Count PALATINE of the RHINE in 1353, has a shield containing the arms of BAVARIA (*Bendy lozengy argent and azure*) impaling those of the PALATINATE of the RHINE (*Sable, a lion displayed, double queue or, crowned gules*). (See *Austria ex archivis Mellicensibus illustrata*, plate xviii., fig. 10, fol. Lipsiæ, 1722.)

The Dukes of CLEVE often bore CLEVE impaling MARK (see MAURICE, *Toison d'Or*, plate 1.). The coat of the family of DES URSINS was usually impaled with the coat of BAUX: *Gules, a star of twelve points argent*.

Another very curious and interesting example is afforded by the arms of the Landgraves of LEUCHTENBERG, now extinct. They appear to be: *Per pale argent and azure a fess counterchanged*; and are often so blazoned. SPENER, however, points out (*Opus Heraldicum*, pars spec., lib. i., p. 214) that really we have here two coats united by impalement. The coat of LEUCHTENBERG was simply *Argent, a fess azure*; but on the extinction of the family of the Counts of HALS, who bore: *Azure, a fess argent*, the Emperor WENCESLAS conferred the fief, which had lapsed to the crown, on the kindred Landgraves of LEUCHTENBERG. (It will be noticed that these two coats are otherwise interesting as an example of differencing by change of tincture, *vide ante*, p. 13). Henceforth the Landgraves of LEUCHTENBERG bore both the coats united by impalement. The original coat of LEUCHTENBERG alone appears in the arms of the present Dukes of LEUCHTENBERG, Princes of EICHSTADT and ROMANOFFSKI in Russia, who are allied to the Imperial House.

In these, and many other cases, impalement was really equivalent to quartering; and in foreign armory it continues so to be. There are a multitude of instances in which a *Parti* coat is borne, and has been borne for generations. It very likely at first commemorated a marriage, and the consequent acquirement of possessions; but it now simply has the effect of a quartered coat. (The Counts ZU BRONCHORST for generations continued to impale with their own quartered coat the quartered coat of the County of EBERSTEIN; part of which was acquired by the marriage of Count JOHN II. with SIBYLLA VON EBERSTEIN. Another case is that of the Princes of SCHWARZBURG, who impaled the quartered coat of the Counts of HOHNSTEIN, *vide infra*, p. 113). This is especially the case in Spain, where impalements to denote a special marriage are rarely used as they are with us. For instance, the CORDOVAS, Marquises of PRIEGO, bear impaled two of the many coats which appear in the escutcheon of the CORDOVAS, Dukes of SESA. Their arms are: *Per pale*: (1) CORDOVA, *Or, three bars gules*; (2) FIGUEROA, *Or, five fig leaves in saltire vert*. The MENDOZAS, Counts of CORUÑA, impale MENDOZA with FIGUEROA as above. The MENDOZAS, Counts de PRIEGO, impaled: (1) CARRILLO (*Gules, a castle triple-towered or*) with MENDOZA (*Vert, on a bend or, a bendlet gules*).

The Dukes of GUELTERS early united by impalement their own arms, *Azure, a lion rampant queueé fourchée or*, with those of the County of JULIERS, *Or, a lion rampant sable* (and, according to German fashion, turned their lion to the sinister to face that of JULIERS, so that the lions appear as if combatant).

Originally, even in England, impalement did not invariably imply marriage. On the tomb of THOMAS, second Lord DACRE, K.G., at Lanercost, is a series of impaled and quartered coats containing the arms borne

by himself, and his wife, ELIZABETH, heiress of GREYSTOCK. (He quartered MULTON, VAUX, and MORVILLE: she, GREYSTOCK, GRIMTHORPE, FERRERS, and BOTELE.) Of the escucheons one contains BOTELE impaling VAUX (the arms of two heiresses); another includes GREYSTOCK quartering VAUX. According to modern notions these impalements would be absurdities, as they do not denote direct intermarriage. (See *Archæologia Æliana*, iv., 149.) A curious instance of an official coat in which impalement did not imply marriage is found in the seal of Sir GILES DAUBENY, and Sir REGINALD BRAY, in 1497, Justices in Eyre of the forests *citra* Trentham. It bears a stag's head caboshed, having between its antlers a large shield of DAUBENY impaling BRAY. (*Cat. of Seals in Brit. Mus.*, ii., No. 6792.) The coat invented by English Heralds at a much later period, and assigned by them to EDWARD THE CONFESSOR (*Azure, a cross-patonce between five martlets or*), was not only assumed and impaled in the place of honour with his own hereditary arms by RICHARD II., but was also assigned by him to be similarly used, either with or without a difference, by some of his kinsmen. Thus, THOMAS MOWBRAY, K.G, Duke of NORFOLK, impaled the undifferenced coat; THOMAS, Duke of SURREY, used it with the addition of *a bordure ermine*; JOHN HOLLAND, first Duke of EXETER, and HENRY BOLINGBROKE (in his father's lifetime), both differenced it with *a label argent*, and impaled it with their own arms. This seal of HENRY BOLINGBROKE is curious. *Per pale*, (A) *also per pale*, (a) the arms attributed to EDWARD THE CONFESSOR, *differenced by a label argent*; (b) FRANCE and ENGLAND *quarterly, differenced by a label ermine*. (B) BOHUN. As a parallel to this curious arrangement of the labels we may quote from WILLEMENT'S *Roll*. There SCROPE, Earl of WILTSHIRE, quarters the arms of the Isle of MAN differenced by *a label argent*, with

SCROPE, *differenced by a label gules*; (SCROPE had bought the Island in 1392 from the Earl of SALISBURY, who reserved the right of using its undifferenced coat. See also the seal of EDWARD, Earl of RUTLAND, Plate XXIV., fig. 4).

A remnant of dimidiation has survived in the practice of omitting in impaled coats those portions of the bordures and tressures contained in them, which would naturally be adjacent to the dividing, or palar, line of the shield. This is an early custom of which we have already seen examples, (p. 88), but there are many instances in which the bordure, or tressure, is carried right round the coat impaled (*see also pp. 79, 87*). On the brass in Westminster Abbey, of ALIANORE DE BOHUN, Duchess of GLOUCESTER, 1399, the silver bordure of her husband's difference runs right round the coat of FRANCE-ANCIENT and ENGLAND quartered. It is impaled with the BOHUN arms: *Quarterly: 1 and 4. Azure, a bend argent coticed or, between six lions rampant of the last. 2 and 3. Gules, two bendlets, the upper or, the lower argent.*

Notice also the curious example in the *Roll of Arms* of RICHARD II. (1392-97) where the coat of THOMAS, Duke of GLOUCESTER, is given as: *Quarterly, 1. FRANCE-ANCIENT; 2 and 3. ENGLAND; 4. BOHUN. A bordure argent* surrounds the first three quarters only. (BOUTELL, *Heraldry, Historical and Popular*, p. 163.)

On the seal of THOMAS HOLLAND, Earl of KENT, to whom as already recorded, RICHARD II. assigned the arms of EDWARD THE CONFESSOR, differenced by a *bordure ermine*, to be impaled with his paternal coat; the bordure of this augmentation, as well as that of his own arms (which were ENGLAND, *a bordure argent*), remains entire. We have the continuous bordure also on the seal of JOAN BEAUFORT, daughter of JOHN, Earl of SOMERSET, and Queen of JAMES I. of Scotland,

to whom she was married in 1424. She bore SCOTLAND, impaling her personal arms: FRANCE and ENGLAND *quartered, within a bordure compony argent and azure.* (LAING, *Scottish Seals*, i., 44.) The seal of BEATRICE of Portugal, Countess of ARUNDEL and SURREY, in the reign of HENRY V., bears her arms impaled with those of her husband the Earl, but with her own Castilian bordure unbroken. The arms of CATHARINE of BRAGANZA, Queen of CHARLES II., were also sculptured with the bordure entire. This appears also to have been the Portuguese custom. The bordure of CASTILE appears entire on the seal of LEONORA of AUSTRIA, wife of EMMANUEL, King of PORTUGAL, in 1497. So is it also on the seal of ISABELLA of PORTUGAL, third wife of PHILIP LE BON, Duke of BURGUNDY, in 1430. (VRÉE, *Généalogie des Comtes de Flandre*, pp. 125, 134.)

In Spanish coats at the present day the bordure often remains unbroken, even when, as in the example subjoined, *two* bordured coats are impaled. DABANCASA bears: *Escudo partido, el 1º d'Azur y un leon rampante de oro, bordadura de este metal cargada de una cadena de azur; el 2º de Plata y bordadura de gueules y ocho cabezas de águila de oro* (PIFERRER, *Nobiliario de España*, No. 259).

As for the tressure, it was systematically dimidiated in the Royal Arms during the period in which the coats of ENGLAND and SCOTLAND were borne impaled (*i.e.* from the Union with Scotland in 1707, to the Union with Ireland in 1801), and the incomplete tressure is also to be found on the monument in Westminster Abbey to MARGARET, Countess of LENNOX, grand-daughter of HENRY VII., and mother of HENRY, Duke of ALBANY, and of Lord DARNLEY, second husband of Queen MARY of SCOTLAND.

On the other hand earlier usage prescribes the retention of the tressure unbroken. It is entire on the

seal just referred to of Queen JOAN BEAUFORT; on that of MARY of GUELDER, Queen of JAMES II.; also on the seal of Trinity Collegiate Church in Edinburgh, founded by the last-named Queen; on her arms sculptured in St. Giles' Church, Edinburgh, impaled with those of her husband (curiously the tressure is incomplete at the top, *see* The Historical Notices of the Church in the *Cartulary of St. Giles*, published by the Bannatyne Club, 1859, and *The Story of St. Giles' Cathedral Church, Edinburgh*, by WILLIAM CHAMBERS, LL.D., 1879, p. 9); on the painting at Holyrood of the arms of MARGARET of DENMARK, Queen of JAMES III. in 1485; on the seal of MARY, Queen of Scots in her first widowhood; and in the whole series of impaled coats of the Queens of Scotland in Sir DAVID LINDSAY'S *Armorial MS.* of the reign of JAMES V. Another armorial MS. in the Lyon Office dimidiates the tressure for all except MARY. In a like series of the arms of the Queens of Scotland, in the same MS. the bordure-gobony in the personal arms of Queen JOAN BEAUFORT is left entire.

In British Heraldry a widow continues to bear her husband's coat impaled with her own, but usually places the combined coats in a lozenge, instead of in a shield.

Before leaving the subject of the combination of arms by dimidiation, it is necessary to point out that this was not only effected by impalement, but, in a few rare instances, by other divisions of the shield. The last coat emblazoned in the most valuable and interesting fourteenth century MS. the *Wappenrolle von Zürich*, No. 559, affords an example, unfortunately unnamed, in which the dimidiation is not by impalement but *per bend*. The coat (No. 559) is: *Per bend, in chief, Or, a lion rampant-gardant dimidiated gules; in base, Bendy-lozengy argent and azure* (the arms of BAVARIA). It seems to



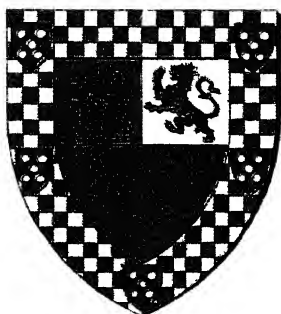




# MARSHALLING.



1. Van der Linden.



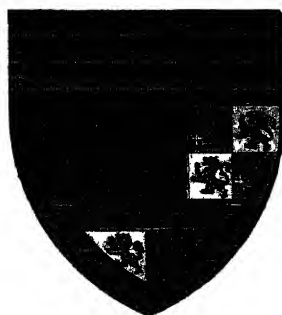
2. Giron, Duc d'Ossuna.



3. Cardona.



4. Stael von Holstein.



5. Cordova, Counts of Figueroa.



6. Waldeck.



me exceedingly probable that this is the coat of a person of high, but illegitimate, descent. The arms of BEIER also appear to be formed by dimidiation per bend: *Per bend* (1) *Or, a wild boar saliant sable*; (2) *Chequy in bend or and sable*.

In the *Herald and Genealogist*, vol. ii., p. 560, is a woodcut of a coat of arms, which appears upon a portrait of the year 1665, and which affords a curious example of the dimidiation of two coats per bend sinister. The coats thus treated are: in chief, *Gules, on a chief argent three mallets penchés sable*. In base, *Argent, on a mound a tree proper, senestré of a stag gules rampant against the trunk, and browsing on its branches*. In the *Genealogist*, new series, vol. v., p. 207; nearly a quarter of a century after attention was directed to it, I was able to assign the arms to two families of the name of VAN DER LINDEN; the one Barons d'HOOGVOORST; the other settled at Dordrecht. (Plate VII., fig. 1.) Another example is afforded by the arms of the Barons von KITTLITZ which is now borne: *Per bend sinister, in chief, Or, a bull rampant dimidiated sable*; in base, *Gules, three bends argent*. This coat is reversed in SIEBMACHER, *Wappenbuch*, i., 29. Another instance of dimidiation per bend sinister is to be seen in the arms of the Chapter of TOULOUSE.

One curious use of impalement also remains to be noticed. On the Continent the arms of an unmarried lady of high rank were sometimes represented in the sinister half of a lozenge, the dexter half being left uncharged. These were called *Arms of Expectation*, and the dexter half was left to be filled by a future marriage. On the seal of MARGARET of AUSTRIA, Duchess of BURGUNDY in 1495, *fiancée* to CHARLES VIII. of France, her arms are on a lozenge of which the dexter half is left blank, the sinister being disposed thus: *Quarterly*, 1. AUSTRIA (*Gules, a fess argent*);

2. BURGUNDY-MODERN ; 3. BURGUNDY-ANCIENT ; 4. BRABANT. *Over all on an escucheon*, FLANDERS (*vide* p. 98, and VRÉE, *Gen. Com. Fl.*, p. 130.) On the seals of ISABELLA, Infanta of SPAIN, Countess of FLANDERS, daughter of PHILIP II. of SPAIN, in 1598 her arms are thus represented. It is curious that on the joint seal of herself and her husband, ALBERT, Arch-duke of AUSTRIA, in 1599, his arms are represented on an escucheon, while hers are still depicted on the sinister side of a lozenge, of which, as in the previous instance, the dexter side is left blank. (VRÉE, *de Seghelen der Graven van Vlaendren*, plates xcv. and xcvii.)

Occasionally in Foreign Marshalling the coats of two families are conjoined *per fess* instead of *per pale* ; thus the family of VAN DER HOUVEN VAN OORDT in Holland, bears: *Per fess* (a) *in chief* the arms of VAN OORDT, *Or, three fers de moulin sable* ; (b) *in base*, those of VAN DER HOUVEN: *Azure, a crescent argent surmounted by a star of eight points or ; on a chief the last three saltires coupéd gules*.

In Spain such combinations happen not unfrequently. In the example as given on Plate VII., fig. 5, the arms of Don ALONZO FERNANDEZ DE CORDOVA, Count of FIGUEROA, Knight of the Golden Fleece, are tierced in fess ; but in the earlier form of the coat as given in MAURICE, No. ccix., for Don PEDRO FERNANDEZ DE CORDOVA, Count de Feria, and Knight of the Golden Fleece, the shield is *Per fess*, and the CORDOVA bars are in the place filled later by the bars of RIBERA (*v.* p. 92). In Scotland the coat granted to LAWRENCE-ARCHER is composed of the arms of the two families united, thus, *Per fess* (a) *Azure, three arrows*, ARCHER ; (b) LAWRENCE, *Argent, on a cross-raguly gules a saltire coupéd or*.

QUARTERING, in its simplest form, is the dividing the shield into four equal sections by a vertical and

a horizontal line, intersecting each other in the middle point of the escutcheon.

The earliest example known to me of the use of quartered arms is afforded by the seal of JOANNA of PONTHEIU, second wife of FERDINAND III., King of CASTILE and LEON, in 1272. This *vesica* seal bears on its reverse the triple-towered castles of CASTILE and the rampant lion of LEON, repeated as in modern quartering. There is no separation of the quarters by a pourfilar line (this is a peculiarity which has already been noticed as existing in the early quartered coats of HOLLAND five-and-twenty years later, *vide ante*, p. 77). The lion in base is *contourné*, a usage which still prevails in many similar cases, particularly in German coats (*v.* Vol. I., p. 233.) It is curious to note that when BALDWIN, Count of HAINAULT, became Count of FLANDERS in 1191, his new subjects did not permit him to quarter the coats of FLANDERS and HAINAULT, but insisted on his discontinuance of the latter. So also his brother PHILIP, Marquis of NAMUR, was compelled to bear FLANDERS only, with a proper difference.

HOEPING'S assertion (quoted by NISBET, ii., 86) that the arms of CASTILE and LEON were borne quarterly by FERDINAND of CASTILE, who espoused SANCHIA of LEON, *circa* 1065, is unsupported by any evidence. Arms were not used in Spain at so early a date.

The quartered shield of CASTILE and LEON is sculptured in Westminster Abbey on the monument erected to FERDINAND'S daughter, ELEANOR, first Queen of EDWARD I., who died in 1290; it appears also on the monumental crosses at Waltham and Northampton. According to usual custom, the coat of CASTILE occupies the first and fourth quarters of the shield; that of LEON is placed in the second and third. (Examples are extant in which this order is inverted.)

The *Roll* of EDWARD II. (1308-1311) gives the first

known English example of the use of a quartered coat by a subject. It is the coat of Sir SIMON DE MONTAGU. The first and fourth quarters are *Argent*, with "*les dancées de goules*" (that is, the present fusils in fess are blazoned as a fess dancetté, or engrailed); the second and third are: *Azure, a griffin rampant or*. In 1348 JOHN DE HASTINGS, Earl of Pembroke, quartered HASTINGS (*Or, a manche gules*) with VALENCE: *Barruly argent and azure, a bordure of martlets gules*; but in 1322 the inventory of the property of HUMPHREY DE BOHUN, third Earl of Hereford, specifies a quilt on which his arms are quartered with those of his wife, ELIZABETH PLANTAGENET, daughter of EDWARD I. Quarterings are, however, only rarely found on seals, excepting on those of very great personages, in the fourteenth and even in the fifteenth century. The sixteenth century was the time of the great development of the practice. The earliest example of a Scottish quartered coat seems to be that of WALTER LESLIE in 1367, on which LESLIE: *Argent, on a bend (azure) three buckles (or)* is quartered with ROSS. (LAING, i., 496, *Scottish Seals*.)

In Brittany the seal of GUY DE LAVAL in 1356 bears MONTMORENCY, quartering *five fleurs-de-lis. Barry . . . and . . ., over all a bend*, is similarly quartered by JEAN DE LAVAL, Seigneur de CHASTILLON, in 1358. (MORICE, *l'Histoire de Bretagne*, tome i., pp. 141, 143.)

In the series of seals engraved in HUEBER'S *Austria Illustrata*, the earliest bearing a quartered coat is that of FRIEDRICH VON AZENPRUK, in 1350.

When three coats have to be marshalled, they ordinarily occupy the first, second, and third quarters, and the first coat is repeated in the fourth. This arrangement is familiar to all in our own Royal Arms, where ENGLAND occupies the first quarter, SCOTLAND the

second, IRELAND the third, while ENGLAND is repeated in the fourth quarter. There are, however, examples of a different arrangement. In the escutcheon of the arms of ELIZABETH of YORK, Queen of HENRY VII., on his tomb in his chapel at Westminster Abbey, the first quarter is occupied by the quartered arms of FRANCE and ENGLAND, the fourth by that of MORTIMER, while both the second and third are charged with the coat of ULSTER: *Or, a cross gules*. (Plate IV., fig. 4.)

Should the coats to be thus marshalled be four in number, each naturally occupies a single quarter of the shield. Thus, on the reverse of the seal of ISABELLE of FRANCE, Queen of EDWARD II., each of the four coats of ENGLAND, FRANCE, NAVARRE, and CHAMPAGNE (*Azure, a bend argent coticed potent-counter-potent or*) occupies a single quarter of the shield.

When more coats than four are to be represented, the shield is divided by horizontal and vertical lines into spaces, which are still called *quarters*, how many soever they be. For five coats the shield would be divided into six portions by two vertical and one horizontal line (or, if preferred, by one vertical and two horizontal lines), and the first coat would usually be repeated in the last quarter to make the number equal—a course which would not be needful if the coats to be quartered amounted to six. In Foreign Heraldry it is usual to specify the number and position of the lines by which the shield is divided. Thus, while an English herald would say simply, *Quarterly of six*, and leave it to the painter's or engraver's taste to arrange the quarterings in three rows of two, or in two rows of three, a French or German herald would ordinarily specify in distinct terms the arrangement to be used, thus: "*Coupé d'un trait, parti de deux autres, qui font six quartiers*;" or "*Das . . . . Wappen besteht aus einem zweimal quer und einmal senkrecht getheilten Schilde*." Provision



adopted on this Baron's marriage to ELEANOR FITZALAN, the daughter of his Lord-Paramount, JOHN, Earl of ARUNDEL, whose arms were: *Gules, a lion rampant or.* The blue lion on the golden field which is assigned to HENRY DE PERCY (of Alnwick), first Baron, in the *Roll* of CAERLAVEROCK, and appears on the seal of his letter to the Pope in 1301. The assertion in the *Peerages* that the change was made in consequence of a marriage of a JOSCELINE DE LOUVAINE to AGNES, a PERCY heiress, is pure fable. Late in the fourteenth century the first Earl of NORTHUMBERLAND married the sister and heiress of Lord LUCY, who settled on him extensive estates on the condition that the LUCY arms should be quartered with those of PERCY. The counter-quartered coat in the I. and IV. of the escutcheon described above, represents this alliance; and at a later date the original PERCY coat was resumed and placed in the II. and III. quarters. (See "The Old Heraldry of the Percies," by Mr LONGSTAFFE, in *Archæologia Æliana*, vol. iv.; and *The Pedigrees and early Heraldry of the Lords of Alnwick*, by TATE and LONGSTAFFE, 1866.)

Modern usage permits the use of the family quarterings by all the sons of the family, but in this case the mark of cadency should be placed by the younger sons in the centre of the quartered coat, and not on the paternal quarter only.

Modern English Heralds have discouraged the use of grand quarterings; and advised that the quartered coat of an heiress should be separated into its component parts, and each of the quarterings be made to follow in turn her paternal coat. There are many cases in which such an arrangement would be quite inappropriate; *e.g.*, when there is, as in some Scottish shields, a feudal escutcheon borne *en surtout* above the quartered coats; or, when the quarters virtually form one composition by

being enclosed within a bordure, assumed as a mark of difference, or cadency.

Very rarely quartering is effected *per saltire*, as in the arms of SICILY (*v.* p. 124), and in some other coats of Spanish origin (Vol. I., Plate XXXVII., fig. 12). The CARDONAS bore two coats impaled:—(A) *Per saltire*, in chief and base, *Or, four pallets gules*, ARRAGON; in dexter flank, *Gules, three thistles argent*; in sinister flank, ANJOU. (B) The arms of the Counts of URGEL: *Per saltire*, ARRAGON; and *Chequy or and sable*, for URGEL (*See* Vol. II., Plate VII., fig. 3, and SALAZAR Y CASTRO, *Casa de Lara*, ii., p. 168). (For the coat *Ecartelé en sautoir* of the Pfalsgräfin SOPHIA, Abbess of QUEDLIMBURG, 1645-1680, see my *Ecclesiastical Heraldry*, p. 348.)

In Foreign Heraldry the base of a quartered shield is not unfrequently cut off by a horizontal line, forming what is known as a *champagne*, (*v.* Vol. I., p. 131) and the space thus made is occupied by one or more coats. At other times a pile with curved sides runs from the base some distance into the quartered shield, which is then said to be *enté en point* (*v.* Vol. II., Plate VI., fig. 1; Plate XXVI, figs. 9, 10), and this space is devoted to the display of one or more quarterings.

The main difference between British and Foreign usage with regard to quartering is this, that in England quarterings are usually employed to denote simply descent from an heiress, or representation in blood; in Scotland they also implied the possession of lands. This was so much the case that though the third Marquess of MONTROSE (d. 1684) married Lady CHRISTIAN, younger daughter and co-heiress in blood of JOHN LESLIE, Duke of ROTHES, yet, as she did not share in her father's lands, her arms have not been quartered in the MONTROSE escutcheon as they would be now. In foreign coats the quarterings are often employed to denote the possession of fiefs acquired in other ways

than by marriage (*e.g.*, by bequest or purchase), or the *jus expectationis*, the right of succession to such fiefs in accordance with certain agreements. For instance, treaties of *Erb-Verbrüderung* were common in Germany, by which two nobles agreed that on the failure of the line of one, the representatives of the other line should succeed, either wholly or in part, to the possessions of that which had become extinct. (On these *Pacta successionis*, which conveyed the immediate right to use the arms of the expected possessions, consult KNIPSCHILD, *de Nobilitate, ejusque Juribus*, 1693, and his other treatise, *de Fidei Commisissis*.) It was by such a treaty of *Erb-Verbrüderung* that, in 1632, the Counts of WALDECK came into possession of the County of PYRMONT (*vide post*, p. 114).

This treaty was with the Counts of GLEICHEN. PYRMONT was a fief of the See of PADERBORN, and was held by the Counts of SPIEGELBERG, who acquired it from the Counts of SCHWALENBERG. On the death of the last Count of SPIEGELBERG, in the middle of the sixteenth century, the Prince-Bishop of PADERBORN claimed PYRMONT as a lapsed fief. The Counts of LIPPE opposed this, and sold their reversionary rights to the Counts of GLEICHEN. On the death of the last of these in 1631, PYRMONT came to WALDECK as above stated, but with a right of reversion on the part of the See. Similar treatises were not unknown in Scotland. Mr STODART (in *Scottish Arms*, ii., 47) tells us how ALEXANDER, first Earl of HOME, and his kinsman, JOHN HOME of Coldingknowes, mutually entailed their estates (including the Earldom) on one another, failing heirs male of their respective bodies. The contract was reduced at the instance of JAMES, second Earl, who was childless, but had two sisters, on the ground that Coldingknowes had sold part of his estate, and burdened the rest. But on the Earl's death, JAMES, of Colding-

knowes, the heir-male and grandson of JOHN, raised an action against the co-heiresses, and the decree of reduction was reversed in 1634, on the ground that the entail was for the preservation of the dignity and estate of the house of HOME.

#### THE ESCUCHEON SURTOUT.

Another mode of marshalling came into use some time after quartering, namely, the placing a small escucheon *en surtout* upon the centre of the quartered coat. In 1404 JOHN, Count of FLANDERS, son and heir of PHILIP *the Bold*, Duke of BURGUNDY, added to his arms the coat of FLANDERS *en surtout*, being the arms of his mother, Countess MARGARET. He thus bore : *Quarterly*, 1 and 4. FRANCE, *within a bordure-goboné argent and gules* (BURGUNDY-MODERN); 2 and 3. *Bendy of six or and azure, a bordure gules* (BURGUNDY-ANCIENT); *en surtout*, Or, a lion rampant sable (FLANDERS). (VRÉE, *de Seghelen der Graven van Vlaendren*, p. 30.)

This coat continued to be thus borne up to the time of the marriage of MARY of BURGUNDY with MAXIMILIAN of AUSTRIA, in 1477. But in 1430 PHILIPPE *le Bon* introduced into his main escucheon the arms of the Duchies of BRABANT and LIMBURG, not as separate quarters, but by impaling them respectively in the second and third quarters with the arms of BURGUNDY-ANCIENT (*cf.* Vol. II., Plate XVI.). The coat then read thus :—*Quarterly*, 1 and 4. BURGUNDY-MODERN (as above); 2. *Per pale* :—(a) BURGUNDY-ANCIENT; (b) *Sable, a lion rampant or*, BRABANT; 3. *Per pale* (a) BURGUNDY-ANCIENT; (b) *Argent, a lion rampant gules, crowned or*, LIMBURG. *Over all*, FLANDERS (as above). It will be noticed that this curious arrangement illustrates what has been already said in the previous section about the Continental use of impaled coats. CHARLES, Count of CHAROLOIS, eldest son of PHILIPPE *le Bon*, before his

accession to the Duchy as CHARLES *le Hardi*, bore his father's arms differenced by a label, but without the escutcheon of FLANDERS; a remarkable omission. (See MAURICE, *Toison d'Or*, No. 24.) On his seal, *circa* 1430, ADOLPH of CLEVES places the arms of his wife, ANNE of BURGUNDY (a natural daughter of PHILIPPE *le Bon*), in an escutcheon upon his quartered coat of CLEVES and MARK. Her arms are: *Quarterly*, 1 and 4. *Azure, a single fleur-de-lis (or)*; 2 and 3. BURGUNDY-ANCIENT; *over all* FLANDERS. (This is a very noteworthy example; and it is also instructive to notice that their son, PHILIP DE RAVESTEIN, placed a similar escutcheon charged with the full Burgundian quarterings, without any mark of bastardy, above his quartered coat of CLEVES and MARK.)

The arms of MAURICE of NASSAU, Prince of ORANGE, were thus arranged: *Quarterly of four Grand-Quarters*—

I. and IV. (*v. p.* 81), *Quarterly*, 1 and 4. CHALONS;  
2 and 3. ORANGE;  
*over all* GENEVA.

II. and III. *Quarterly*, 1 and 4. NASSAU (*p.* 81).

2. *Or, a lion rampant gules, crowned azure*, KATZENELNBOKEN;

3. *Gules, a fess argent*, VIAN-DEN;

4. *Gules, two lions passant or*, DIETZ;

*over all* SAXONY.

This escutcheon *en surtout* was assumed to denote his descent from the House of SAXONY, through his mother, ANNA MARIA, daughter of MAURICE, Elector of SAXONY.

PIERRE DE BEAUFFREMONT, created first Count de CHARNY in 1425, twentieth knight of the Order of the Golden Fleece (one, therefore, of the original members

of the Order at its foundation in 1429), bore : *Quarterly*, 1 and 4. *Vairé or and gules*, BEAUFFREMONT ; 2 and 3. *Gules, three cinquefoils or*, VERGY : (the latter coat being quartered for his mother, JEANNE DE VERGY) ; but upon these coats he placed, *en surtout*, the coat of his maternal great-grandmother, GUILLEMETTE DE CHARNY, *Gules, three escucheons argent*. He married in 1447, MARIE DE BOURGOGNE, another natural daughter of Duke PHILIPPE le Bon. Other Low Country instances of the use of the maternal arms *en surtout* have been noticed in the preceding chapter (pp. 59, 60).

In England, RICHARD, Duke of YORK (d. 1460), father of EDWARD IV., bore *en surtout* upon his seal, the arms of his maternal grandmother JOAN, daughter, and eventual heiress of THOMAS HOLLAND, Earl of KENT (ENGLAND, *a bordure argent*). His own arms were : FRANCE and ENGLAND *quarterly, differenced by a label argent, on each point three torteaux* (perhaps derived from the WAKES his maternal ancestors.) However, two English instances may be pointed out of the same century, in which a husband placed his wife's arms, and not those of an ancestress, *en surtout*. These are afforded by the Garter Plates of Sir JOHN NEVILLE, Lord MONTAGU, afterwards Marquess of MONTAGU (elected K.G., *circa* 1463), and of RICHARD BEAUCHAMP, fifth Earl of WARWICK and ALBEMARLE (elected K.G., *circa* 1400) ; but it was not until about the beginning of the seventeenth century that the practice arose by which the husband of an heiress places his wife's arms in an escutcheon *en surtout* upon his personal arms, whether his coat be a quartered one or not. Such an escutcheon acquired the name of an "escutcheon of pretence," and is borne by the husband of the heiress alone (properly only after her father's death, and not then unless she has issue by the marriage) ; the children who issue from the marriage bear the coats of both parents united, not in this way, but by

quartering. GUILLIM, the first edition of whose work, *A Display of Heraldry*, was published in 1611, gives his sanction to the "escutcheon of pretence;" but when Sir GEORGE MACKENZIE'S *Treatise on Heraldry* appeared—in 1680—the usage was only beginning to be heard of as a novelty in Scotland, and is alluded to thus:—"If a man marry an Heretrix, he himself *impales* only her arms; but his children procreat of that marriage quarters (*sic*) them . . . . Sometimes also (says Guillims) he who marries an Heretrix may carry her arms in an escutcheon upon his own, because the husband pretends that his heirs shall one day inherit an estate by her; it is therefore called an escutcheon of pretence; but this way of Bearing is not known abroad upon that occasion." (*Science of Heraldry*, chap. xxiv., pp. 80, 81.)

In the Heraldry of the Continent of Europe, it has long been the custom for an elected Sovereign to place his hereditary arms in an escutcheon *en surtout* above those of his dominions. This was the invariable custom of the Emperors of GERMANY, and of the Kings of POLAND. Thus JOHN SOBIESKI (JOHN III. of Poland) placed above the arms of that kingdom: (*Quarterly*, 1 and 4. *Gules, an eagle displayed argent, crowned or*, POLAND; 2 and 3. *Gules, a knight in full armour proper, mounted on a white horse, bearing in his right hand a drawn sword, and on his left arm a shield azure charged with a patriarchal cross or*, LITHUANIA), an escutcheon of his personal arms, *Or, a round buckler purpure*. The Kings of SWEDEN, of the houses of HESSE, VASA, and, in modern times, BERNADOTTE, have done the same (see *Det Svenska Riks Vapnet*, af HANS HILDEBRAND; *Antiquarisk Tidskrift för Sverige*, 1883); and the Kings of DENMARK thus bore the arms of OLDENBURG, etc. (See Plate XIX., fig. 1.) As having obtained the crown by popular election the Kings of the HELLENES also place *en surtout* upon the arms of the Greek kingdom

(*Azure, a Greek-cross coupé argent*), an escucheon of their personal arms. OTHO, the first king, thus bore the Bavarian arms; the present King GEORGE, a prince of DENMARK, thus uses those of that kingdom. The Royal Arms of our own country furnish us with a similar example in the case of WILLIAM III., who placed the arms of NASSAU (p. 81) *en surtout*, upon the quartered coat of these realms. (See Plate XXVI., figs. 6, 7.) Under the Commonwealth the Great Seals of OLIVER CROMWELL and his son RICHARD, as Protectors, bear a shield of arms: *Quarterly*, 1 and 4. *Argent, a cross gules*, for ENGLAND; 2. *Azure, a saltire argent*, for SCOTLAND; 3. *Azure, a harp or, stringed argent*, for IRELAND; and upon these quarterings *en surtout* an escucheon of the personal arms of CROMWELL: *Sable, a lion rampant argent*. (See Plate X., fig. 5.) These arms were supported by the crowned lion of ENGLAND, and the dragon of WALES. After 1801 the quartered arms of the family of BRUNSWICK-LÜNEBURG, which from 1714 had formed the fourth quarter of the Royal Arms, were placed *en surtout*. (See Plate XXVI., figs. 9, 10.)

The escucheon *en surtout* has also been used in other Royal Arms as indicative, not of election, but of descent. Thus, on the accession of PHILIP, Duc d'ANJOU, to the throne of SPAIN, his arms (FRANCE, *a bordure gules*) were placed *en surtout* above: *Quarterly*, 1 and 4. CASTILE; 2 and 3. LEON. *Enté en point of GRANADA* (*Argent, a pomegranate gules, slipped and seeded proper*); and these are the present Royal Arms of SPAIN. During the brief reign of King AMADEO of SAVOY there was substituted for the escucheon of ANJOU, the arms of SAVOY (*Gules, within a bordure azure, a cross argent*), with the intent to denote election, not inheritance.

Since the extinction of the main line of the Royal House of France by the death of the Comte de CHAMBORD in Aug. 1883, the Spanish Bourbons, who descend



from PHILIPPE, Duc d'ANJOU, grandson of LOUIS XIV., appear to have discontinued the use of the Angevin bordure, which, however, had become gradually diminished on the Spanish coins to a width scarcely exceeding that of the *pourfle* dividing the quarters. It appears also that the late Comte de PARIS and the other princes of the House of ORLEANS dropped the use of its silver label. The political intent of these heraldic changes is obvious.

The arms of the princes and princesses of our own Royal House are charged *en surtout* with an escutcheon of their paternal arms of SAXONY (Plate XII., fig. 6), and in future reigns this escutcheon will probably form part of the arms of the Sovereign.

Our arrangement of grand quarters in which the same coat is repeated four times, as in the arms of PERCY, Duke of NORTHUMBERLAND (Plate VI., fig. 3), is almost unknown among the Germans (the coat of the Counts of MANSFELD is an exception), but when quarters are repeated they sometimes adopt a different arrangement, of which an example will be found in the shield of the Prince of WALDECK and PYRMONT (Plate VII., fig. 6). In it, and in the shield of the Counts of GIECH, both of which are Quarterly of nine, the quarters 1 and 9, 2 and 8, 3 and 7, 4 and 6 correspond. In the arms of the Counts von HERBERSTEIN (TYROFF, *Wappen des Adels des Königreichs Baiern*, i., 47) which are :—Quarterly of six (in three horizontal rows of two quarters), with an escutcheon *en surtout*, the quarters which correspond are 1 and 4, 2 and 5, 3 and 6. In the arms of the Counts of SOLMS we have really two coats impaled, each being quartered : (A) *Quarterly*, 1 and 4. *Or, a lion rampant azure*, SOLMS ; 2 and 3. *Per fess gules and or*, MÜNZENBERG. (B) *Quarterly*, 1 and 4. *Or, a rose sable*, WILDENFELS ; 2 and 3. *Sable, a lion rampant argent*, SONNEWALDE. If this be regarded as a single coat of

eight quarterings, those which correspond are 1 and 6, 2 and 5, 3 and 8, 4 and 7.

To our ideas of Marshalling the coat of the Counts ZU CRONBERG (Plate VI., fig. 4) is strangely arranged, though it is a simple coat of four quarters (with an escutcheon of the Empire *en surtout* as an Imperial Augmentation): *Quarterly*, 1 and 4. *Or*, a fess gules, County of HOHEN-GEROLDSECK; 2. Two rows of *Vair* (*Beffroi?*), on a chief gules an open crown or. 3. Two rows of *Vair*, on a champagne gules an open crown or (both 2 and 3 are for CRONBERG). But we find from SPENER, *Opus Heraldicum*, p. spec., 103 (where the Imperial diploma of FERDINAND II., 1663, is given) that the CRONBERG quarters are really a canting coat, "ein quartieter Schild, dessen hinter unter und vorder obertheil roth oder Rubinfarb, der hinterste ober und vorder untertheil aber weisz oder Silberfarb ist. In dem hindern untern und oberen vordern jed-wedern erscheint eine Königliche goldfarbe CRON. In dem vordern und obern hindern theil aber vier blaue paarweisz neben einander in Glockengestalt gesetzte BERG," etc.

The arms of the Princes of SCHWARZBURG are a curious example of German blazon. They consist, first of all, of two quartered coats impaled:—

(A) *Quarterly*, 1 and 4. *Or*, an eagle displayed sable, ARNSTADT.

2 and 3. *Argent*, the attire of a stag gules, SONDRERSHAUSEN.

*En surtout*, *Azure*, a lion rampant crowned or, for SCHWARZBURG.

(B) *Quarterly*, 1 and 4. *Chequy* gules and argent, HOHNSTEIN.

2 and 3. *Per fess*: (a) *Gules*, a lion rampant or, and (b) *Barry* of eight or and gules, LAUTERBURG.

*En surtout*, *Argent*, a stag trippant sable, KLETTENBERG.

Over these impaled coats is a narrow cross of alternate narrow bends, *Azure, or, and sable*, the perpendicular piece divides the quartered coats, and the traverse passes under the two escucheons *en surtout*. On the centre of the cross is a larger escucheon *en surtout* containing, as an Imperial augmentation, the Imperial Arms, the crowned double eagle having on its breast a small escucheon, *Gules, charged with a princely hat proper*. The base of the whole escucheon is occupied by *a champagne*:—*Or, thereon a pitchfork, and beneath it a horse-comb, both fesseways gules*. These are the arms of the Office of *Reichs-Stallmeister* held by the Lords of LEUTENBERG.

In the arms of the princely houses, and higher nobility of Germany, the shield is often charged with a number of quarterings, and with an escucheon *en surtout*. This latter is borne for different reasons; and it will be interesting to note the principal of these, and give an example or two of each. The quarterings are usually those of the several fiefs on account of which the bearer had the right to sit and vote in the Diets, or Circles, of the Empire: and often the principal, or original, fief of the family is placed *en surtout*. Thus the Counts of WALDECK (who received the title of Prince in 1682 and 1712) bore: *Quarterly of nine, 1 and 9. Argent, a cross moline gules*, County of PYRMONT (*vide ante*, p. 106); 2 and 8. *Argent, three escucheons, two and one, gules*, County of RAPPOLSTEIN; 3 and 7. *Argent, three raven's heads couped at the neck sable, crowned or*, Lordship of HOHENECK; 4 and 6. *Argent, semé of billets couchés azure, a lion rampant gules, crowned or*, Lordship of GEROLDSECK. The fifth (or central) quarter is concealed by the escucheon *en surtout* of the arms of WALDECK: *Or, an eight-pointed star sable*. (Plate VII., fig. 6.) So the Markgraves of BADEN formerly bore: (*see* Plate VI., fig. 5), *Quarterly, 1. Argent, a lion rampant gules*

(*later crowned or*) Landgravate of the BREISGAU. This lion faces to the sinister, in accordance with the German fashion by which in quartered coats animals are often made to face to the centre of the shield (*vide ante*, p. 99 ; and Vol. I., p. 233 ; and *cf.* GUELDER, *ante*, p. 92) ; 2. *Azure, an eagle's wing in fess argent* (the feathers turned to the base), with golden *Klee-Stengel*, Lordship of USENBERG (otherwise SAUSENBERG ; 3. *Gules, on a pale or, three chevrons sable*, Lordship of BADENWEILER ; 4. *Per fess (later wavy) or and azure ; the latter charged with two bars wavy argent, and the former with a lion rampant gules issuing from the partition line*, Lordship of RÖTELN (*cf.* the old form on Plate XV., fig. 3). *En surtout* an escutcheon for the Markgravate of BADEN : *Or, a bend gules*. In later times many other quarterings were added to the shield, and the arms of BADEN were made to occupy its centre quarter without being placed on a distinct escutcheon *en surtout*. The great shield of the Grand Dukes of BADEN (who attained that dignity in 1806), contains thirty quarterings ; but generally only the simple coat of BADEN (*Or, a bend gules*) ensigned with a Royal Crown, and supported by a sable griffin, and a golden lion (both regardant and royally crowned) is in use. The arms of SAXONY are often displayed *en surtout* in the quarterings of the several Sovereign Saxon States.

Similarly, the shield of the Princes of LICHTENSTEIN used to bear the quartered arms of 1. SAXONY ; 2. CZERNABOR, *Gules, a chevron, the upper edge having tall teeth, or straight rays or* ; 3. TROPFAU, *Per pale argent and gules* ; 4. SILESIA (*v.* p. 267, *v.i.* p. 122, but without the cross) ; 5. JÄGERNDORFF, *Azure, a hunting-horn stringed or* ; the last being the *enté en point*. The arms of LICHTENSTEIN : *Per fess or and gules*, were placed *en surtout*. Later the quarterings of the main shield were : 1. SILESIA ; 2. SAXONY ; 3. TROPFAU ; 4. RIET-

BERG (*v.* Vol. I., p. 310); *enté* of JAGERNDORFF; and, as before, LICHTENSTEIN *en surtout*.

Some of the escucheons borne *en surtout* in Germany do indicate possessions acquired by marriage; but usually in times far remote from the present. Thus the Dukes, now Grand-Dukes, of MECKLENBURG, still place the arms of the Lordship of STARGARD (which are: *Per fess gules and or*, and which HENRY the LION, of MECKLENBURG, obtained by his marriage with BEATRICE, daughter of ALBERT Markgrave of BRANDENBURG, in 1220) in an escucheon *en surtout* above their main coat (*Quarterly of six, in three rows of two each*: 1. MECKLENBURG, *Or, a bull's head affronté sable, crowned gules; its horns, and the ring in its nose, argent*; 2. ROSTOCK, *Azure, a griffin or*; 3. SCHWERIN-PRINCIPALITY, *Per fess, (a) Azure, a griffin or; (b) Vert, bordered argent*; 4. RATZEBURG, *Gules, a cross-moline argent*; 5. SCHWERIN-COUNTY, *Gules an arm in armour embowed, issuing from the sinister flank and holding a gem ring all proper, a scarf tied round the elbow azure*; 6. WERLE, *Or, a bull's head in profile sable, crowned gules, horned argent*.

The Princes of ARENBERG (who bear: *Quarterly, 1 and 4. Gules, three five-leaved flowers (fleurs de néflier) or*, for the Duchy of ARENBURG; 2 and 3. *Or, a fess chequy of three rows argent and gules*, for the County of MARK); place in an escucheon *en surtout* the arms of LIGNE; *Or, a bend gules*, quartered with those of BARBANÇON: *Argent, three lions rampant gules, crowned or*. This is a curious example, inasmuch as the arms *en surtout* are those of the husband, not of the wife; for MARGARET, sister and heiress of the last Count of ARENBERG, married JEAN, Baron of LIGNE and BARBANÇON, who obtained the dignity of Prince of the Holy Roman Empire in 1565.

The Counts of RECKHEIM, who claim descent from the house of ESTE, which bore : *Azure, an eagle displayed argent* ; place that coat *en surtout* upon their quartered shield :—1 and 4. *Gules, a cross or* (County of ASPERMONT) ; 2 and 3. *Or, a lion rampant gules* (County of RECKHEIM). (Vol. II., Plate XX., fig. 1.)

The Princes of LAMBERG descend from GEORGE SIGISMUND, Baron of LAMBERG, who married at the commencement of the seventeenth century, JOHANNA, daughter and heiress of JOHN SCALIGER (DELLA SCALA), and still bear her arms *en surtout* upon their quartered coat :—1 and 4. *Per pale* : (a) *Barry of four argent and azure* ; (b) *Gules plain*, LAMBERG ; 2 and 3. *Or, a hound rampant sable, collared argent*, for POTTWEIN. In TRIER'S *Einleitung zu der Wappenkunst*, p. 491, the SCALA coat in the LAMBERG arms has also *a mount in base vert*, on which the greyhounds and cadder rest, but this does not appear in the modern blazons.

The Counts of KESSELSTADT place their paternal arms : *Argent, a basilisk passant gules*, in an escutcheon *en surtout* upon the simple coat of the family of ORSBECK (now extinct in the male line), from which they descend : *Or, a saltire gules between four nenuphar leaves vert* (TYROFF, *Wappenbuch*, i., Band. Taf. 59).

The foregoing examples will probably be found sufficient to illustrate the German use of Marshalling with regard to coats borne *en surtout* ; on account of the possession of fiefs, by marriage or otherwise.

On the use of this escutcheon as a mark of difference, or cadency, *see* p. 34, as an indication of the tenure of an official dignity, *see* p. 146, and as containing special grants in augmentation, *see* Chapter III.

But before leaving this part of the subject we may here notice that the great German quartered coats sometimes bear several of these escutcheons *en surtout*.

Thus in the great escutcheon of the quarterings of the Royal House of PRUSSIA (*Das grosse Staats-Wappen*), four such separate escutcheons appear upon the palar line, bearing respectively the arms of PRUSSIA; BRANDENBURG; NÜRNBERG; and HOHENZOLLERN. In the smaller escutcheon in ordinary use

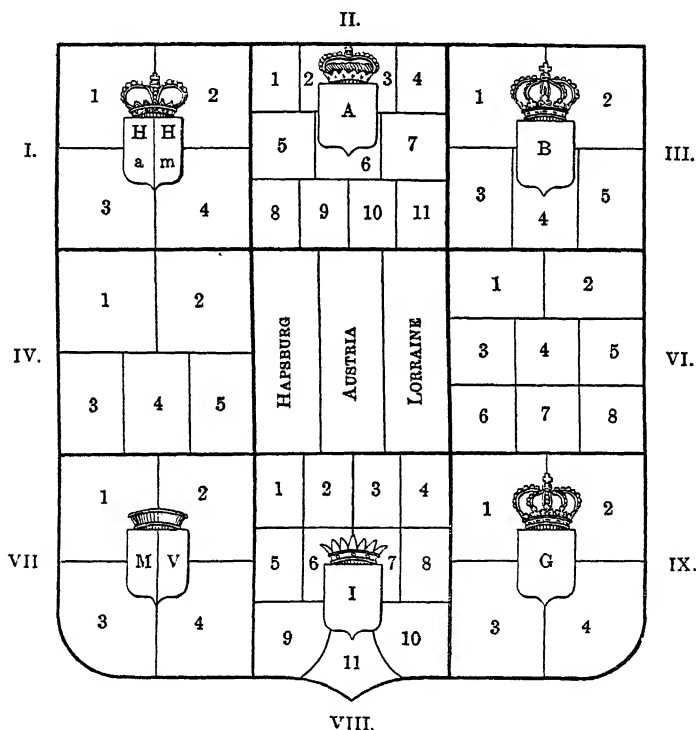


FIG. 12.—THE "ÉCU-COMPLET" OF THE AUSTRIAN EMPIRE.

(*Das kleine Wappen*) as given on Plate XXIX., only the coat of Prussia is thus treated, the other three being placed as ordinary quarterings.

The ÉCU COMPLET of the Empire of AUSTRIA, as established by Imperial decree in 1836 by members of

the Imperial House, will be of interest to the student of heraldry, which is really history in hieroglyphics.

*Quarterly of nine Grand-Quarters* (containing sixty-two quarters):—

I. *Quarterly*—

1. DALMATIA, Kingdom :—*Azure, three leopard's heads affrontés, crowned or.*
2. CROATIA, Kingdom :—*Chequy argent and gules.*
3. ESCLAVONIA, Kingdom :—*Azure, a river in fess vert, bordered argent, thereon a weasel (or*

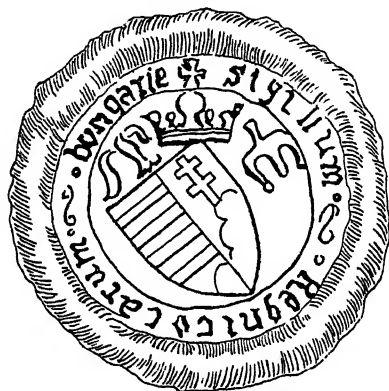


FIG. 13.—FROM NYÁRY, *A Heraldika*, p. 36.

*marten), passant proper, beneath a six-pointed star or.*

4. TRANSYLVANIA (SIEBENBÜRGEN): *Per fess azure and or, over all a bar gules, issuing therefrom a demi-eagle displayed sable, addextré in chief of the sun in splendour, and senestré of a crescent argent. In the base, seven towers, three and four, of the third.*

On this grand quarter is placed *en surtout* an escutcheon, crowned with the *Crown of St. Stephen*, (*vide infra*, fig. 21, and p. 260) and bearing the impaled coats of the Kingdom of



HUNGARY. The coat of HUNGARY-ANCIENT, if correctly blazoned, always begins with the colour, not with the metal, and is: *Barry of eight, gules and argent* (it is sometimes, drawn as *Gules, four bars argent*). The bars are said to represent the four Hungarian rivers—the Danube, Save, Drave, and Theiss ;—just as the triple mount symbolises the three chief peaks of the Carpathians ; but all this is mere supposition. The mount in HUNGARY-MODERN should be of three *coupeaux* ; it is so borne on a separate shield in the Great Seals of RÉNÉ of ANJOU and his successors ; but in them is represented

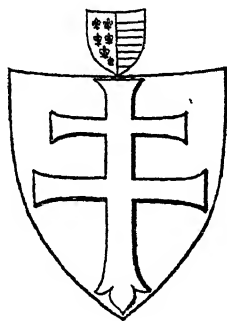


FIG. 14.—FROM NYÁRY, *A Heraldika*.

as an isolated mount, and the cross rises without the intervention of the crown, which was a later addition. (See VRÉE, *Généalogie des Comtes de Flandre*, plates cv., cvi. ; and compare the seals of the Emperor FERDINAND, plates cxxxiii., cxli.) and our figs. 13, 14, 15.

- II. *Quarterly of eleven quarters* (in three rows of four, three, and four):—
  1. UPPER AUSTRIA:—*Per pale, Or, an eagle displayed sable, dimidiated with: Gules, two pallets argent.*

2. SALZBURG, Duchy :—*Per pale* :—(a) *Or, a lion rampant sable.* (b) AUSTRIA : *Gules, a fess argent.*
3. STYRIA, Duchy :—*Vert, a griffon rampant, queue fourchée, argent; vomiting flames proper, and crowned or; originally the arms were canting ones, and the "Stier" a rampant ox.*
4. THE TEUTONIC ORDER : *Argent, a cross-patée sable, bordered of the field, and charged with a cross-flory or; over all, an escutcheon of the last an eagle-displayed of the second.*
5. TYROL, County : *Argent, an eagle-displayed gules; crowned, and having "Klee Stengeln" on the wings, or.*
6. TRIENT, Principality : *Argent, an eagle-displayed sable, beaked and membered or, its breast traversed by a pastoral staff in fess of the last.*
7. BRIKEN, Principality : *Gules, a Paschal-Lamb proper, the diadem or.*
8. HOHEN-EMBS, County : *Azure, a steinbock or, horned sable.*
9. MONTFORT and FELDKIRCH, County : *Argent, a gonfanon gules, its rings or (vide Vol. I., p. 389).*
10. BREGENZ, County : *Azure, a pale ermine, or Fur au naturel, a pale ermine (vide Vol. I., p. 83).*
11. SONNENBERG, County : *Azure, a hill in base or, surmounted by the sun in its splendour.*  
*Over all on an escutcheon* :—AUSTRIA-ANCIENT : *Azure, five larks (or eaglets) displayed or.*  
 These arms are now assigned specially to *Austria-below-the-Enns*. This escutcheon *en surtout* is crowned with the Arch-ducal crown of AUSTRIA :—a cap of crimson velvet, turned up with a broad band of ermine cut into points which are edged with gold and a row of small pearls. Like the coronet of the

Prince of WALES, it is surmounted by a single arch of gold, supporting a mound, or orb, which is ensigned with a jewelled cross.

III. *Quarterly of five* (in two rows, two quarters in chief and three in base):—

- I. MORAVIA, Markgrate: *Azure, an eagle-displayed, chequy gules and argent, crowned or.*



FIG. 15.—FROM NYÁRY, *A Heraldika*, p. 87.

2. SILESIA, Principality: *Or, an eagle-displayed sable crowned of the field, on its breast a crescent beneath a crosslet argent.*
3. UPPER-LUSATIA, Markgrate: *Azure, in base a wall embattled or, masoned sable.*
4. TESCHEN, Duchy: *Azure, an eagle-displayed, crowned or.*
5. LOWER-LUSATIA, Markgrate: *Argent, an ox passant proper (i.e., red, with white belly and black horns).*

Over all, an escutcheon charged with the arms of the kingdom of BOHEMIA (to which the above named provinces belonged): *Gules, a lion*

*rampant queue-fourchée argent, crowned or.*  
This escutcheon *en surtout* is surmounted by the Royal Crown of BOHEMIA (*v.i.* p. 259).

IV. *Quarterly of five* (two quarters in chief, and three in base):—

1. CUMANIA: *Azure, a lion rampant gules, in the dexter chief a crescent, in the sinister an estoile of six points, both argent.*
2. BOSNIA: *Gules, issuing from the sinister flank an arm embowed proper, vested gules and holding a sabre argent.*
3. BULGARIA<sup>1</sup>: *Azure, on a bend gules, bordered and coticed argent, a wolf passant of the same.*
4. SERVIA<sup>1</sup>: *Gules, a boar's head erect proper, pierced by an arrow in pale argent.*
5. RASCIA: *Azure, three horse-shoes inverted argent.*

V. *Tierced in pale*:—

1. HAPSBURG, County: *Or, a lion rampant gules, crowned azure.*
2. AUSTRIA: ("*Hauswapen*") *Gules, a fess argent.*
3. LORRAINE, Duchy: *Or, on a bend gules three allerions argent.*

VI. *Quarterly of eight* (in three rows, the first of two quarters, the others of three in each):—

1. JERUSALEM: *Argent, a cross-potent between four crosslets or.*
2. CASTILE: *Gules, a castle triple-towered or.*
3. LEON: *Argent, a lion rampant gules, crowned or.*
4. ARRAGON: *Or, four pallets gules.*
5. THE INDIES: *Azure, a lion rampant argent, crowned, and holding a cross or.* This coat appears here among the arms brought to the House of AUSTRIA on inheriting the Spanish Crown, but is not usually seen on the coins or

<sup>1</sup> As independent states BULGARIA and SERVIA have adopted different arms.

seals of the latter country. It occurs first on the Great Seal of CHARLES VI., among whose titles is "Indiaru: Rex."

6. SICILY: *Per saltire: in chief and base, ARRAGON; in flanks, Argent, an eagle-displayed sable.* (SICILY.)
7. CALABRIA, Duchy: *Sable, a cross argent.* This coat which is often quartered with ARRAGON is thus given by RIETSTAP (*Armorial Général*); but in the arms of Don FERDINAND D'ARRAGON, Duke of CALABRIA, Viceroy of Valencia, it appears as: *Quarterly, 1 and 4. ARRAGON; 2 and 3. Argent, a cross-potent sable.* (CHIFFLET, *Insignia Gentilitia Equitum Velleris Aurei*, No. 161, and MAURICE, *Toison d'Or*, page 192) so also SPENER says: "Dicitur vero tessera Calabriæ olim fuisse in parma argentea crux patibulata nigra" (*Op. Her.*, p. spec., p. 237).
8. NAPLES, Kingdom: FRANCE-ANCIENT, *a label gules* (the arms of the Dukes of ANJOU).

#### VII. *Quarterly* :—

1. TUSCANY, Grand-duchy: *Or, five balls gules, two, two, one, in chief another of larger size, azure, thereon three fleurs-de-lis of the field* (the arms of the MEDICI; Vol I., p. 203).
2. MODENA, Duchy: *Azure, an eagle-displayed argent, crowned or.*
3. PARMA and PIACENZA, Duchies: *Or, six fleurs-de-lis azure* (the arms of the FARNESE family).
4. GUASTALLA, Duchy: *Argent, a cross patée-throughout gules between four eagles displayed sable* (the arms of the family of GONZAGA, Dukes of MANTUA, etc.).

*Over all an escutcheon*, for the kingdom of LOMBARDY and VENICE. *Per pale: (a) MILAN, Duchy: Argent, a serpent ondoyant in pale azure,*

*crowned or, vorant a child gules* ; (b) VENICE, *Azure, the winged lion of St. Mark, couchant and holding in its paws an open book bearing the words "PAX TIBI MARCE EVANGELISTA MEUS."* This escutcheon *en surtout* was crowned with the "*Iron Crown*" of LOMBARDY, a plain circlet of gold, enamelled with floral decoration and set with gems (*v. p. 252*).

VIII. *Quarterly of eleven* (arranged in three rows ; the upper rows each contain four quarters, but the base has two only, and is *enté en point* of a third).

1. CARINTHIA, Duchy ; *Per pale* : (a) *Or, three lions passant-gardant in pale sable* ; (b) *Gules, a fess argent*.
2. CARNIOLA (KRAIN), Duchy : *Argent, an eagle-displayed azure, on its breast a crescent chequy of the field and gules*.
3. WINDISCHE-MARK : *Argent, a hat sable, turned up and stringed gules*.
4. FRIOUL (FRIULI), Duchy : *Azure, an eagle-displayed, crowned or*.
5. TRIESTE ; *Per fess* : (a) *in chief, Or, an eagle-displayed sable crowned of the field* ; (b) *in base, Gules, a fess argent, thereon an anchor in pale, reversed sable*.
6. ISTRIA, Marquessate : *Azure, a goat passant or, armed gules*.
7. GRADISCA, County : *Per fess or and azure, over all a cross moline argent*.
8. GÖRZ, County : *Per bend* ; *in chief, Azure, a lion rampant or* ; *In base, Argent, two bends-sinister gules*.
9. RAGUSA, Duchy : *Argent, three bends azure*.
10. CATTARO (or ALBANIA) : *Argent, a lion rampant gules*.

11. ZARA, Duchy (this quarter is the one "in point"): *Argent, a mounted knight in full armour, his lance in pale all proper.*

Over all, the arms of ILLYRIA (Kingdom) *Azure, an antique galley or.* This escutcheon is surmounted by an antique crown of golden rays.

IX. *Quarterly* :—

1. LODOMIRIA: *Azure, two bars chequy gules and argent.*
2. CRACOW: *Gules, an eagle-displayed argent, armed, crowned, and with "Klee-stengeln" or.*
3. AUSCHWITZ, Duchy: *Argent, an eagle-displayed azure.*
4. ZATOR, Duchy: *Azure, an eagle-displayed argent.*  
Over all an escutcheon of the Kingdom of GALICIA: *Azure, a fillet in chief (otherwise a bar enhanced) gules, between a crow sable in chief, and three ancient crowns or, in base.* This escutcheon is surmounted by a Royal Crown.

This great shield is placed on the breast of the sable double-headed eagle in the golden shield of the Empire. Each of the heads of the eagle is royally crowned. It holds in the dexter claw a drawn sword and a sceptre, and in the sinister the Imperial Orb, all proper.

The shield is supported by two griffins *Or* (their wings and plumage of the head and breast being *sable*), and above it is the closed Imperial Crown.

I have drawn on Plate XVIII., fig. 6, the shield of arms engraved (c. 1880), by the Office of the Imperial Chamberlain at Berlin for Lady ODO RUSSELL, *née* VILLIERS (Baroness AMPHILL). It will be evident that the shield is a combination of her paternal coat with that of her husband. The VILLIERS cross, *gules, thereon five escallops or*, is used to separate the four cantons, in each of which are the full arms of RUSSELL.

This mode of marshalling is obviously open to very grave objections. I have no means of knowing whether the official (or semi-official) designer intended to compose a new coat out of the older ones ; or whether it would be right to suspect that he was not acquainted with English heraldic uses, and thought the plan adopted a legitimate mode of combining the arms of husband and wife. But the external ornaments appear almost as anomalous. The shield is placed upon the breast of the Prussian Eagle (crowned, and holding sceptre and orb), and above all is the coronet of a countess: a jewelled circlet adorned with twelve pearls, raised on points, seven of which are visible. These are distinctions to which the fact of Lady ODO RUSSELL'S descent from the Earl of CLARENDON to whom the rank of Prussian baron was conceded in 1782, would scarcely entitle her, though the Earl of CLARENDON uses the Prussian Eagle as a supporter. There may be explanations of which I am not aware, but *prima facie* the whole arrangement appears to me to merit a place among the anomalies and curiosities of Heraldry.

FRANCE.—In France the employment of the escutcheon *en surtout* does not differ widely from its use in Germany as already described.

We will first give some instances of important coats in which the escutcheon *en surtout* contains the arms of the family, while the main shield contains the quarters either of its feudal possessions or of its most important ancestors.

The Ducs de la TRÉMOUILLE, who attained the title of "Duc et Pair de France" in 1596, and who were already Princes de TARENTE ET DE TALMONT, bear their personal arms: (*Or, a chevron gules between three eagles displayed azure*), *en surtout* upon the shield: *Quarterly*:—1. FRANCE; 2. SICILY; 3. MONTMORENCY-LAVAL (p. 62); 4. BOURBON-CONDÉ (FRANCE, *a baton*



*alezé in bend gules*). The second and third quarters indicate descent from the marriage of FRANÇOIS DE LA TRÉMOUILLE, Prince de TALMONT (d. 1541) with ANNE, heiress of GUI, Comte de LAVAL, whose wife was CHARLOTTE of ARRAGON, daughter of FREDERICK, King of NAPLES and SICILY. The first and fourth quarters commemorate descent in two lines from the Royal house of FRANCE.

The Dukes de ROHAN bore: *Quarterly*:—1. FRANCE, quartering EVREUX (Vol. I., p. 79); 2. SAN SEVERINO, *vide infra*, impaling ARRAGON; 3. MILAN, impaling LORRAINE; 4. SCOTLAND. The Dukes of ROHAN-CHABOT bear: *Quarterly*:—1. NAVARRE; 2. SCOTLAND; 3. BRITTANY; 4. FLANDERS; and place *en surtout* an escutcheon of ROHAN (*Gules, nine mascles conjoined, 3, 3, 3, or*) quartering, or impaling, CHABOT (*Or, three chabots gules*). In 1461 JOHN, Vicomte de ROHAN, married MARY, second daughter of FRANCIS I., Duke of BRITTANY, by ISABELLA, daughter of JAMES I. of Scotland. FRANCIS died without male issue, (as did MARGARET, elder sister of MARY), and the house of ROHAN indicated their supposed rights to the duchy by either quartering its arms, or by placing a coat bearing the arms of ROHAN and BRITTANY impaled *en surtout* above their quarterings. In the case of the Dukes de MONTBASON these were: *Quarterly of eight* (in two rows of four each):—1. FRANCE; 2. NAVARRE; 3. ARRAGON; 4. SCOTLAND; 5. BRITTANY; 6. MILAN; 7. LORRAINE; 8. SAN SEVERINO (*Argent, a fess gules, and a fillet en bordure azure*). The Princes of ROHAN-GUÉMÉNÉE bore: *Quarterly*, the arms of NAVARRE and FRANCE; over all an escutcheon of ROHAN impaling BRITTANY.

On the other hand the Ducs de ST. SIMON quartered the personal arms of ROUVROY ST. SIMON (*Sable, on a cross argent five escallops gules*) with those of HAVES-QUERQUE (*Or, a fess gules*), and placed *en surtout* an

escutcheon of VERMANDOIS (*Chequy azure and or, a chief of FRANCE-ANCIENT*), to denote their claim to a descent from the Counts of VERMANDOIS, cadets of the Royal House.

SPAIN.—It is only possible here to give a few examples of Spanish uses of Marshalling, though there are many which are of interest. Quartering is the mode chiefly employed for indicating descent, but simple impalement is very frequently substituted for it; and in Spanish Heraldry, perhaps more than in any other, the student should be on his guard against assuming that an impaled coat has the meaning which attaches to it among ourselves.

The MENDOZA coat, as borne by the Dukes of INFANTADGO, has already been given (Vol. I., Plate XXXVII., fig. 12, and p. 411). The Counts of CORUÑA impale with this coat the arms of FIGUEROA, *Or, five fig leaves in saltire vert.* The Counts of MIRANDA and Marquises of CAÑETE substitute for the golden flanks, with their motto, other flanks of *Gules, on each ten panelles* (or poplar leaves), *argent.* *Two golden chains in saltire pass over the dividing lines, and are united to two other chains fessways in chief and base.* This, it will be observed, is an instance of quartering *per saltire* (*vide* p. 105). I am not clear to what family the *panelles* may be traced, but I cannot accept the suggestion of SPENER (*Op. Her.*, p. 254) that they may denote a BOBADILLA alliance.

The Marquises de la BALA SICILIANA, on account of the marriage of PEDRO GONSALEZ DE MENDOZA with ISABELLA DE ALARCON in the sixteenth century, impale ALARCON (*Gules, a cross-fleury argent*) with MENDOZA, curiously giving the precedence to the former coat. The Counts de PRIEGO impale the arms of MENDOZA in the first place, with those of CARILLO (*Gules, a castle triple-towered or*) in the second, in memory of the marriage of DIEGO HURTADO DE MENDOZA with THERESIA DE CARRILLO (c. 1450).

The family of PONCE DE LEON, Duke of ARCOS, impale the coats of LEON and ARRAGON *within a bordure azure thereon eight escucheons of BIDAURE (Or, a fess azure)*. The present blazon of the family of PONCE DE LEON, Duque de MONTEMAR, etc., is:—Per pale:—(a) LEON impaling ARRAGON, all within the BIDAURE bordure; (b) CARILLO, impaling ALBORNOZ, *Or, a bend vert*.

The family of OSORIOS, Counts of VILLALOBOS, bore: *Or, two wolves passant in pale gules*. After an alliance with the family of MOSCOSO, who bore: *Argent, (SPENER says or, but wrongly), a wolf's head erased sable*, the OSORIOS, Counts of ALTAMIRA, impaled these coats (giving the precedence to MOSCOSO) within a bordure *Or, charged with eight escucheons of the arms of HENRIQUEZ (Tierced in mantel:—1 and 2. CASTILE; 3. In base, LEON)*. The OSORIOS, Dukes of AGUIAR, Counts de TRASTAMARA, etc., bore: *Per fess:—(a) OSORIO; (b) Argent, three bendlets indented azure*, within the HENRIQUEZ bordure (as above). The present OSORIOS DE MOSCOSO, who have the above titles (and many others, being thirteen times Grandees of the first class), bear: *Per fess:—[A], also per fess, (a) OSORIO, (b) the argent coat with the bendlets; [B] MOSCOSO; the whole within the HENRIQUEZ bordure given above*.

The CORDOVAS, Counts of FIGUEROA bear: (Plate VII., fig. 5) *Tierced in fess:—*

1. *Or, three bars gules*, CORDOVA.
2. *Tierced in pale:—(a) FIGUEROA; (b) Or, three bars vert, RIBERA; (c) Quarterly, 1 and 4. MANUEL, Gules, a winged hand holding a sword in pale proper; 2 and 3. LEON.*
3. PONCE DE LEON (as for the Duc d' ARCOS above).

In Spanish Marshalling, as will be seen in the arms of the PONCE DE LEONS, etc., coats impaled or quartered are frequently represented within a bordure, which

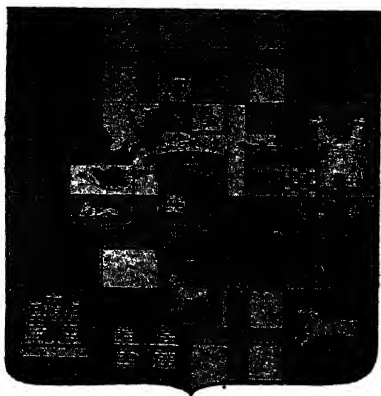
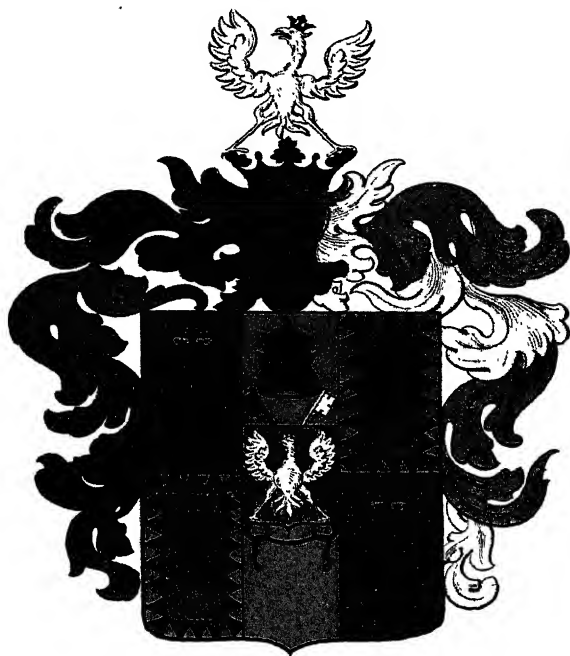




MARSHALLING.

PLATE VIII.

1. ARMS OF THE DUKES OF MODENA.





is itself often indicative of another alliance. The PIMENTELS of Spain quarter *Or, three bars gules*, with *Vert, five panelles argent*, and surround the whole with a *bordure-compony* of CASTILE and LEON. The PIMENTELS of Portugal substitute *escallops* for *panelles*; and their *bordure* is of *Argent, charged with eight aspas* (*saltires coupéd*) *gules*.

The LIAÑOS of Castile use: *Per pale*:—1. *Argent, a tower proper*; 2. *Or, four bars azure*; all within a *bordure gules, charged with eight plates*. Its use in this manner as an indication of descent occasionally causes the *bordure* and the field to be of the same tincture; thus CARO bears: *Argent, a cross fleur-de-lisée sable, within a* (GUZMAN) *bordure of the first, thereon eight cauldrons of the second*.

ITALY.—In ITALY the modes of marshalling do not differ materially from those already described. The arms of the family are often placed *en surtout*, above a shield of quarterings representing fiefs or alliances. The old Dukes of MODENA used a shield (Plate VIII., fig. 1) divided *per pale* into three parts—*Tierced in pale*:—1. *Per fess*:—(a) (*in chief*) the arms of the EMPIRE, as an augmentation; (b) (*in base*) FRANCE, within a *bordure indented gules and or*, Duchy of FERRARA. 2. *Gules, beneath the Papal tiara, the Papal keys in saltire wards in chief, the dexter or, the sinister argent, their bows united by a golden cord in base*. 3. *Per fess*:—(a) *in chief* FERRARA, (b) *in base* the EMPIRE, as above. *En surtout*, and occupying the whole width of the central pale, an *escucheon* of the arms of the family of ESTE; *Azure, an eagle displayed argent crowned or*. The Papal pale was an addition to the old quartered coat with its *escucheon en surtout*. The later Dukes of MODENA of the house of HAPSBURG-LORRAINE used a coat: *Per pale*:—(a) *Tierced in pale*, 1. HAPSBURG; 2. AUSTRIA; 3. LORRAINE; (b) the arms of ESTE, but with the eagle holding in its dexter claw a sceptre, and in the sinister an orb of gold.



The Dukes of PARMA similarly tierced their shield in pale :—1. *Per fess* :—(a) *in chief* FARNESE, *Or six fleurs-de-lis*, 3, 2, 1, *azure*; (b) *in base*, AUSTRIA *impaling* BURGUNDY-ANCIENT. 2. *Gules*, the Papal banner, its lance *in pale or*, surmounted by the Papal keys *in saltire*, as GONFALONIERE of the Papal See. 3. *Per fess* :—(a) *in chief*, AUSTRIA *impaling* BURGUNDY-ANCIENT; (b) *in base*, FARNESE. *En surtout*, and occupying the whole width of the central pale, the arms of PORTUGAL. The impalement of AUSTRIA and BURGUNDY denotes the marriage of the Duke OTTAVIO with the celebrated Duchess MARGARET, natural daughter of the Emperor CHARLES V. The escutcheon *en surtout* in this case denotes the pretensions asserted by the Dukes of PARMA to the crown of Portugal on the death of the Cardinal-King HENRY in 1580. These arose from the marriage of ALEXANDER, Duke of PARMA, with MARY, daughter of EDWARD, Constable of PORTUGAL, who was younger brother of the Cardinal-King and predeceased him.

The Dukes of MIRANDOLA bore a quartered shield with *in chief* the arms of the Empire: *Or*, a double-headed eagle displayed *sable* imperially crowned proper. The quarterings are: 1 and 4. *Or*, an eagle displayed *sable*, crowned of the field, for the Duchy of MIRANDOLA; 2 and 3. *Barry of six argent and azure*, over all a lion rampant *gules* crowned or, for the Duchy of CONCORDIA. The two quarters in chief are separated from those in base by a *fess gules*, and upon it is placed *en surtout* the arms of the family of PICO, to which the Dukes belonged: *Chequy argent and azure*.

The full shield of the quarterings of the Doges of VENICE is given on Plate VIII., fig. 2, and is an illustration of the use of a series of escutcheons placed above the quarterings.

*Quarterly of sixteen* (in four rows, each of four quarters) :—

1. FRIULI : *Azure, an eagle-displayed or.*
2. PADUA : *Argent, a cross gules.*
3. TREVISO : *Argent, a cross gules, in each of the upper cantons a star of eight points of the second.*
4. BELLUNO : *Azure, a cross or, in each of the upper cantons a demi-dragon, wings expanded of the last.*
5. VERONA : *Azure, a cross or.*
6. BRESCIA : *Argent, a lion rampant azure.*
7. VICENZA : *Gules, a cross argent.*
8. FELTRO : *Gules, a castle double-towered argent, masoned sable.*
9. BELGRANO : *Per fess gules and or.*
10. CREMA : *Per fess gules and argent.*
11. CORFU : *Azure, the prow of a galley issuant from the sinister flank or.*
12. ZANTE : *Azure, a hyacinth-flower argent, slipped vert.*
13. ADRIA : *Azure, on a champagne in base vert, a castle triple-towered argent, masoned, port and windows sable.*
14. POLESENA : *Vert, a castle with two towers argent, standing upon which is the Lion of S. MARK or.*
15. CEFALONIA : *Argent, a cross gules.*
16. CHERSO and OSERO : *Vert, a horse springing argent.*

Over all is a series of five escucheons, arranged in cross :—

A (in chief) *Quarterly*: 1. JERUSALEM; 2. LUSIGNAN; *Barry argent and azure, a lion rampant gules, crowned or*; 3. ARMENIA : *Or, a lion rampant gules, on its shoulder a plain crosslet of the field*; 4. CYPRUS : *Argent, a lion rampant gules.* This is borne for the kingdom of CYPRUS and JERUSALEM, and is surmounted by an open crown.

B (in the centre) the escutcheon of VENICE crowned with the ducal cap or coronet.

C (in base) ISTRIA: *Azure, a steinbock statant or, its horns gules.* The escutcheon has an open crown.

D (in dexter flank) CANDIA, or CRETE: *Per fess: (a) Argent, an eagle volant sable, holding in its claws a thunderbolt proper* (or, as in TRIER'S drawing, a flower slipped, but?); (b) in base, *Gules, a centaur springing argent.*

E (in sinister flank) *Quarterly:—1. DALMATIA, Gules, three leopards' heads crowned or; 2. CROATIA, Chequy argent and gules; 3. RASCIA, Or, three horse-shoes sable; 4. ALBANIA, Argent, a lion rampant gules.*

Both D and E have open crowns above them; and the whole escutcheon is represented under a *pavilion* of crimson and gold surmounted by the cap or coronet of the Doge of VENICE (Plate XXIII., fig. 23).

The MONTEFELTROS, Dukes of URBINO, bore: *Tierced in pale:—*

1. MONTEFELTRO, *Per fess:—(a) the arms of the EMPIRE; (b) Bendy of six azure and or.*
2. The PAPAL AUGMENTATION: *Gules, the Papal standard in pale or, surmounting the Papal keys in saltire, the dexter or, the sinister argent, tied of the last.*
3. *Per fess:—(a) ROVERE, Azure, an oak tree with two branches nowed in saltire or; (b) Paley of four:—*  
 (1) HUNGARY; (2) SICILY; (3) JERUSALEM;  
 (4) ARRAGON; all for SICILY.

On a crowned helm *or*, a gateway, *argent*, with folding doors thrown open, on the pediment the words DIVO PETRO.

Other examples of the separation of the quarters by an Ordinary are to be met with in Foreign Heraldry. The quarterings in the Royal Arms of SWEDEN are now separated by a *pairle-throughout or* (Plate XIX., fig. 2).

This is a modification of a golden cross *patée-throughout* formerly employed in imitation of the Danish use recorded below. (See p. 58, for instances in which the pairle is reversed.) The Counts of HARD in Sweden bear: *Quarterly*, 1 and 4. *Azure*, a lion rampant or, holding in its fore-paws a silver buckler charged with the cypher XII. *sable*; 2 and 3. *Or*, a mounted knight proper, habited argent. These quarters are divided by a fess *Argent*; charged on the dexter side with a cypher F *sable*, royally crowned, and on the sinister with a chapeau *gules*. On an escutcheon *en surtout* the arms of the family: *Or*, a bull's head caboshed *gules*.

The Barons of DJURKLOW in Sweden similarly place between their quarterings a fess *patée argent*, and on it *en surtout* an escutcheon, *Argent*, a bear's paw *sable*, between two lion's gambs proper issuant from a mount in base vert. A somewhat similar fess of *gules masoned sable*, arched (or *voutée*) in base but embattled in chief, is borne upon their complicated escutcheon by the Finnish family of FIEANDT.

The quarters in the Royal Arms of DENMARK have been for many centuries separated by the Cross of the ORDER OF THE DANNEBROG: *Argent*, a cross *patée-throughout fimbriated gules*. (Sometimes its arms project a little beyond the shield.) In imitation of this a considerable number of the principal Scandinavian families use a cross *patée-throughout* to separate the quarters of their frequently complicated coats. The quarterings in these are often not indicative of descent, but were all included in the original grant of armorial bearings. On the centre of the cross thus used an escutcheon, either of augmentation, or of the family arms, is placed *en surtout*.

As an example I give the arms of the Barons STAEL DE HOLSTEIN: *Quarterly*, 1 and 4. *Gules*, two banners in saltire *argent*, enfiled by a coronet or; 2. *Azure*, a lion

*rampant or, holding with all four feet a Danish axe argent, the long curved handle of the second*; 3. *Azure, two cannons in saltire or. The quarters separated by a cross patée-throughout or. En surtout an escucheon of the arms of STAEL: Argent, eight balls in orle gules* (Plate VII., fig. 4).

In the case of the Royal Arms of DENMARK this escucheon is, *Quarterly*, 1. HOLSTEIN; 2. STORMARN; 3. DITMARSCHEN; 4. LAUENBURG; and the impaled arms of OLDENBURG and DELMENHORST in an escucheon *sur le tout du tout* (*vide* Plate XIX., fig. 1).

In other Scandinavian coats a saltire *patée-throughout* is used instead of the cross to divide the quarters. In the arms of the Barons von BERGENSTRAHLE, the shield is tierced in pairle, and the quarters are divided not by a saltire, but by a pairle *diminuée* and *patée-throughout or*.

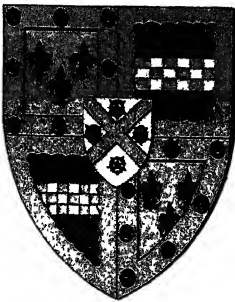
A plain cross dividing the quarters, and sometimes charged, is found in the arms of some German families (*v. ante*, p. 114). Thus the Tirolese Counts d'ARCO bear: *Quarterly*, 1 and 4. *Azure, three bows or, fesseways in pale*; 2 and 3. *Or, a bow in pale azure*. These quarters are separated by a *cross argent, trellised azure*. The Counts of HOHENWALDECK VON MAXELRAIN bear: *Quarterly*, 1 and 4. *Per bend wavy argent and sable, a bend counter-changed* (MAXELRAIN); 2 and 3. *Sable, a lion rampant or* (MINDELHEIM). The quarters are separated by a *cross patée-throughout*, on the centre of which is an escucheon *en surtout*; *Argent, an eagle-displayed gules crowned or, its feet resting on two batons in saltire of the second* (HOHENWALDECK).

Something similar to this is to be found in Scottish armory. The coat of the SINCLAIR family was *Argent, a cross engrailed sable*, and was borne *en surtout* above the quartered coats of ORKNEY and CAITHNESS by the Lords SINCLAIR (Plate IX., fig. 6). The SINCLAIRS inherited the earldoms of ORKNEY and

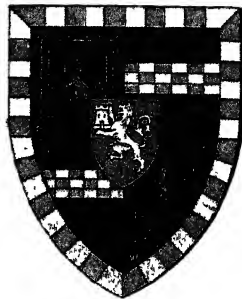




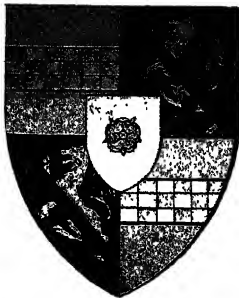
MARSHALLING.



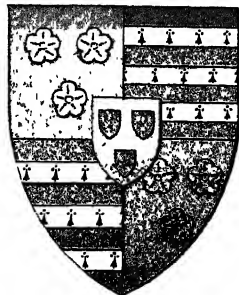
1. Stuart, Earl of Lennox.



2. Stuart, Lord Methven.



3. Lindsay, Duke of Montrose.



4. Hay, Marquis of Tweeddale.



5. Sinclair, Earl of Caithness.



6. Lords Sinclair.





CAITHNESS through female descent from the Norse Jarls of the ORKNEYS. The arms of the Earls of CAITHNESS are thus marshalled: *Quarterly*, 1. *Azure, within a Royal Tressure a ship with furled sails all or* (ORKNEY); 2 and 3. *Or, a lion rampant gules* (SPAR, a family in possession of the Earldom of CAITHNESS before the SINCLAIRS); 4. *Azure, a ship in sail or* (CAITHNESS); and over all, dividing the quarters, *a cross engrailed sable* (SINCLAIR). (Plate IX., fig. 5.)

It may be of interest here, as illustrative of what has been said in preceding paragraphs, to notice that the Barons SINCLAIR in Sweden (so created 1766, but extinct ten years later), bore the above quartered coats as cadets of CAITHNESS; but separated the quarters, not by the SINCLAIR cross but by a *cross patée-throughout ermine*. In an *escucheon en surtout* they placed the SINCLAIR arms: *Argent, a cross engrailed sable*; and, as a mark of cadency, they surrounded the main *escucheon* with a *bordure chequy or and gules*. In the Riddarholms Kyrka at Stockholm, the arms of CHARLES, Count SINCLAIR (who was nominated a Knight of the Order of the Seraphim in the year 1774, and died 1776), are still preserved. When visiting the church in 1893 I made a note of the arms, but I either overlooked the *bordure* (which though possible is hardly likely), or it does not there appear.

In the Highlands of Scotland the chieftains assume quarterings which often indicated neither family alliances nor feudal possessions. They rather remind us of the much later fashion by which in Scandinavia a person of merit was not merely ennobled by the grant of a single coat, but had his shield complicated by the addition of a number of quarterings containing military or other charges, but which were not family coats. In these Highland composite coats the quarters were often differently arranged as a mode of differencing the arms

of cadets. Thus the coat of MACDONALD of SLATE, the ancestor of the Lords MACDONALD, was: *Quarterly*, 1. *Argent, a lion rampant gules, armed or*; 2. *Azure, a hand proper holding a cross-Calvary patée sable*; 3. *Vert, on water proper, a ship ermine, her oars in saltire sable*; 4. *Parted per fess-wavy vert and argent, a salmon naiant proper*.

We may compare with this the coat borne by Marshal MACDONALD, created Duke of TARENTO by NAPOLEON I. in 1809; *Quarterly*, 1. *Argent, a lion rampant gules*; 2. *Or, a left-hand and arm issuing from the sinister flank habited gules, holding a crosslet-fitchée of the last*; 3. *Argent, on a sea in base vert, in which swims a salmon of the first, a galley sable its pennons gules*; 4. *Argent, a tree vert, surmounted by an eagle displayed sable. On a champagne in base or, a scorpion sable in bend. On the centre-point of the quarters a crescent gules, for difference. Above the quarters the chief indicating the dignity of Duke of the French Empire: Gules, semé of estoiles (mullets) argent* (cf. Vol. I., Plate XI., fig. 3).

The close alliances between Scotland and France naturally led the nobles of the former country to follow Continental modes of marshalling, rather than those which found favour in England. This is particularly evident in the Scottish use of the *escucheon en surtout*, or *in pretence*.

We have already seen continental instances in which the paternal or family coat is borne *en surtout*, above quarterings indicative of possessions. A Scottish example is found in the arms of the HAYS, Marquesses of TWEEDDALE (Plate IX., fig. 4) who bear their paternal coat (*Argent, three escucheons gules*) *en surtout* upon the quartered coats of FRASER (*Azure, three fraises argent*) and GIFFORD (*Gules, three bars ermine*), families through which the HAYS inherited considerable possessions (see also the case of SINCLAIR, Plate IX., fig. 6). Often

however, the *escucheon en surtout* contained a coat indicative of the possessions of some feudal dignity. Thus on the seal of DAVID, Earl of CRAWFORD, created Duke of MONTROSE by JAMES III., an *escucheon* bearing the arms of the Burgh of MONTROSE: *Argent, a rose gules, barbed and seeded proper*, is borne *en surtout* for his Duchy, over his quartered coats of LINDSAY and ABERNETHY. (Plate IX., fig. 3.)

The Earls of MAR and KELLIE now bear the arms of the latter earldom, *en surtout*, above their quartered coat of MAR and ERSKINE.

The LIVINGSTONES, Earls of LINLITHGOW, bore *en surtout*, over the quartered coat of LIVINGSTONE and CALLENDER, *Azure, an oak tree or, within a bordure argent, thereon eight cinquefoils gules*, for the title of LINLITHGOW.

HENRY STUART, Lord METHVEN, who in 1526 became the third husband of MARGARET of ENGLAND, Queen of JAMES IV., bore *en surtout* over his quartered coat: *Gules, a lion rampant holding between his fore-paws a tower argent*, for the Lordship of METHVEN (Plate IX., fig. 2). Lord LINDORES similarly used the quartered coats of LESLIE and ABERNETHY with, *en surtout*: *Gules, a castle triple-towered argent*, for the lordship of LINDORES. The Earls of BUCHAN similarly bear the coat of the Lordship of CARDROSS, *en surtout*.

WALTER STEWART, Earl of ATHOLE and CAITHNESS (*circa* 1420), son of ROBERT II.'s second marriage, and husband of the heiress of BRECHIN (he suffered death in 1437 as an accessory to the murder of his nephew and benefactor, King JAMES I.) bore this quartered coat: 1. SCOTLAND, *differentiated by a label of three points*. 2. *Paly of six (or) and (sable)*, for ATHOLE. 3. *(Or,) three piles (gules)*, for BRECHIN. 4. *(Azure), a lion rampant (argent) crowned (or)*, for GALLOWAY. *En surtout (Azure,) a galley under sail (or)*, for CAITHNESS. Of course according to modern

ideas BRECHIN, not CAITHNESS, would have been borne in the escutcheon of pretence.

ARCHIBALD DOUGLAS, Lord of GALLOWAY, third Earl of DOUGLAS, acquired Bothwell and other lands by marriage with the widow of THOMAS MURRAY of BOTHWELL; and added the MURRAY arms (*Azure*), *three stars (argent)* as a *surtout* to his own coat which bore DOUGLAS quartering GALLOWAY.

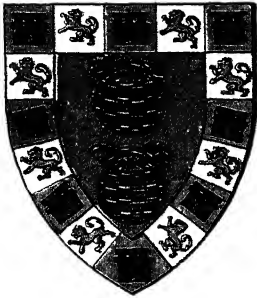
But sometimes the possession of lands was indicated after another continental fashion, by quartering their bearings. ARCHIBALD, fourth Earl of DOUGLAS, son of the preceding obtained a grant of the Lordship of ANNANDALE in 1409, and consequently the escutcheon on his seal is: *Quarterly*, 1. DOUGLAS; 2. GALLOWAY; 3. MURRAY of Bothwell; 4. ANNANDALE (*Argent, a saltire and chief gules*). In his later years the Earl repaired to France, where he was made Duke of TOURAINE, and Count of LONGUEVILLE and *Pair de FRANCE*, by CHARLES VII., in 1424. He fell at Verneuil in the same year.

His son ARCHIBALD, the fifth Earl of DOUGLAS, and second Duke of TOURAINE, dropped the quarter of Bothwell to make room for a coat indicative of his Duchy (apparently the plain arms of FRANCE:—*Azure, three fleur-de-lis or*); this is placed in the first quarter, the others being: 2. DOUGLAS; 3. ANNANDALE; 4. GALLOWAY. (Mr LAING, *Scottish Seals*, vol. ii., No. 248, attributes this seal to the fourth Earl.) The use of the plain coat of FRANCE is remarkable, but is paralleled by the same coat borne for the Duchy of CHÂTELHERAULT by the Earls of ANGUS. CHARLES VII. was the first sovereign who departed from the principle of conferring the *pairie* on princes of the blood alone. Wishing to create for himself allies against the Dukes of BURGUNDY and BRITTANY, who menaced the existence of the monarchy, he conferred on JAMES, King of SCOTLAND,

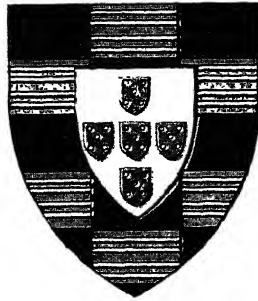




MARSHALLING AND AUGMENTATIONS.



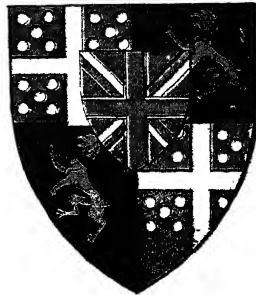
1. Guzman.



2. Vasco da Gama.



3. Marlborough.



4. Wellington.



5. Cromwell, as Lord Protector.



6. The Incas of Peru.





the *pairie* of Saintonge and Rochefort in 1421, and the county and *pairie* of Evreux on JAMES STUART, sire d'Aubigny.

On Plate IX., fig. 1 is the coat of the STUARTS, Lords of DARNLEY and Earls of LENNOX, who bore (LAING, i., 798, *et seq.*), when they assumed the questionable title of Earl of LENNOX (*i.e.*, circa 1490), *Quarterly*, 1 and 4. FRANCE, *a bordure (gules) thereon eight buckles (or)* for AUBIGNY. 2 and 3. STUART: (*Or*,) *a fess chequy (argent and azure) within a bordure engrailed (gules)*; and *en surtout (Argent,)* *a saltire between four roses (gules)* for the Earldom of LENNOX.

A modern, and in my opinion not a commendable instance of Scottish Marshalling, is shown in the coat of RAMSAY of Barnton, granted in 1849 (Plate XVIII, fig. 5). In it the RAMSAY arms: (*Argent, an eagle displayed sable*) are differenced by a cinquefoil of the field on the eagle's breast; while on a chief are the impaled coats of SANDILANDS (*Argent, a bend azure*) and DOUGLAS. This chief is divided from the main coat by *a fillet sable*.

DUGDALE is of opinion that when an inheritance falls to the daughters of an eldest brother, they are entitled to use the full and undifferenced coat, but that the second son as heir-male is entitled to use the coat with a label as difference, as in the armorial case between GREY of RUTHYN and HASTINGS. (*see p. 15, and Herald and Genealogist*, vol ii., pp. 14, 15.) This, however, was not the opinion of Lord Justice COKE. He thought that where the heir-general was a female, the heir-male although only a collateral, had a right to the undifferenced coat of their ancestor; while the husband of the daughter (and their descendants), should quarter the undifferenced coat with his own. (We may remark here that the modern use of the escutcheon of pretence was not at this time established.) It should be noticed that Lord

COKE'S opinion was opposed to the arguments of *both* sides in the GREY and HASTINGS suit.

Ignorance or forgetfulness of the old English custom, already referred to on p. 64, that unless a man had married an heiress he was content to use his own arms only; and that an impaled coat (as shown by numberless ancient seals) was anciently borne only by the wife; has led to some anomalies in modern practice. Nowadays we sometimes find ladies using their husband's coat augmented with their own paternal arms on an escutcheon of pretence. For this I find no ancient precedent. This arrangement properly belongs to the husband only. The escutcheon of pretence (if rightly assumed), has indeed become a portion of *his* arms, but the wife, according to ancient precedent, should only impale his arms with her own, whether the coats be simple or quartered.

It must be remembered that the term heiress, alike in English and in Scottish Heraldry, *now* only means heiress of *blood*, and has no reference at all to possessions. The issue of the marriage are entitled to quarter the arms of the heiress-mother in the 2nd and 3rd quarters, with those of their paternal line in the 1st and 4th. If the paternal coat be already one containing quarterings, the usual mode adopted now, instead of using quarterly-quartered coats, is to place the maternal coat with its quarterings (if it has any) after the paternal ones.

In the case of a lady being heiress to her mother, but not to her father (which happens when the mother was an heiress and has no male issue by her marriage, while the father has male issue by another marriage), the modern usage authoritatively sanctioned is that the lady should bear only her maternal arms with the addition of a canton charged with the paternal coat. If she marries, her children (and later descendants) ought to continue to bear this composite coat quartered with their

paternal one ; but they have no right at all to any other use of the coat in the canton—that of their maternal grandfather (p. 34 *ante*). The awkward expedient thus officially sanctioned goes back to the time of GERARD LEGH, who assigns to a lady who is heiress of her mother but not of her father, the right to use her maternal arms, with the addition of the paternal coat *on a chief, or on a canton* ; but the alternative permitted by LEGH is not now in vogue. I have met with several examples of separate coats being borne on a chief in foreign armory, *e.g.*, the family of MURINAIS-BIGEART add to their coat : *Azure, a lion rampant argent*, a chief of the arms of DU SOLEIL : *Azure, a sun in splendour or, between two mullets argent*.

To these examples of Marshalling we may fitly join one or two examples of the arms assigned to the issue of a legitimate but morganatic marriage.

The Duke of TECK, issue of the marriage between Duke ALEXANDER of WÜRTTEMBERG and the Countess CLAUDINE VON RHEDAY, Countess of HOHENSTEIN, bears : *Per pale* : (a) *Or, three stag's horns fessways in pale sable* (WÜRTTEMBERG) ; (b) *Or, three lions passant in pale sable, each having the dexter paw raised (and ecorché) gules* (SUABIA). Over all : *Lozengy in bend-sinister sable and or* (Duchy of TECK). I have seen the impaled coats quartered, but do not know if this was done by authority.

The Princes of BATTENBERG, who descend from the marriage of the Prince ALEXANDER of HESSE-DARMSTADT with the Countess JULIA VON HAUCKE, bear : *Quarterly*, 1 and 4. *Azure, a lion rampant double-queue barry of ten gules and argent, crowned, and holding in the right paw a sword proper* (HESSE), *within a bordure goboné of sixteen pieces of the third and second* ; 2 and 3. *Argent, two pallets sable* (BATTENBERG).

The crests are : Out of crest-coronets *or* :—1. *Two horns barry argent and gules, each having on the outside four*

*golden rods with pendent linden leaves* (cf. Plate XI., fig. 3); 2. *Four ostrich feathers sable and argent*. The Supporters are two lions. The Motto: *In te Domine speravi*.

An earlier instance is afforded by the arms of the Counts von WARTENBERG, the issue of the morganatic marriage of FERDINAND of BAVARIA (d. 1608). They bore the arms of BAVARIA: *Fusily-bendy argent and azure, thereon a lion rampant or, for the PALATINATE*.

The CHEVALIER DE SAXE (d. 1801), issue of the morganatic marriage of Prince FRANCIS XAVIER of SAXONY, bore the arms of SAXONY, but with the addition of *a fess sable passing over the crancelin*, and covering the third bar of *sable* and the third bar of *or*.

OFFICIAL ARMS.—Archbishops and Bishops impale the coats which have been assumed as the arms of their Sees with their personal arms, the prelate being termed *maritus ecclesiæ*, but in British armory the dexter side, or place of honour, is given to the official coat. Here, as on the continent of Europe, very few of the coats used at any time as the official arms of the Sees, Abbeys, and other purely ecclesiastical foundations, have been the subject of regular grants from the "College of Arms" in this country, or from the constituted heraldic authorities in others. But to assume that the use of these arms is therefore "illegal," and "*entirely without authority*," is to ignore the established and universal custom for centuries. Ecclesiastical arms appear to have been *everywhere* exempt from the ordinary jurisdictions; and almost the only instances in which "regular" grants can be quoted have occurred in quite modern times, and have been made in disregard, or more probably in ignorance, of ancient usages. It is hardly fair to charge the present writer with "disrespect for authority," when he is simply stating the facts of the case. Deans of cathedral and collegiate churches, and certain other





ARMORIAL DE GUELDRÉ.



1. le roy d'Angleterre.  
4. le Comte de Clèves.

2. le Duc de Saxe.  
5. l'Évêque de  
Mayence.

3. le Landgrave de Hesse.  
6. le Duc de Bavière.





dignitaries, Masters of Colleges, the Regius-Professors at Cambridge, and others, have official arms which might be borne in like manner, but at the present day examples of their use by such personages are very infrequent.

The use of official arms remains, however, constant among the Kings of Arms. GARTER bears: *Argent, St. George's cross, on a chief azure an open crown within the Garter, between a lion of ENGLAND and a fleur-de-lis or.* Similarly the official arms of LYON are: *Argent, a lion sejant-affrontée gules, holding in its dexter paw a thistle proper, and in the sinister an escutcheon of the second; on a chief azure a saltire of the first.* Those of ULSTER are: *Or, a cross gules, on a chief azure a lion of ENGLAND, between the harp of IRELAND and a portcullis or.* CLARENCEUX and NORROY have also official coats. CLARENCEUX bears: *Argent, the cross of St. George, on a chief gules a lion of ENGLAND, crowned or.* (On a seal dated 1598, the lion is not crowned, and a *fleur-de-lis* is placed in the first canton.) The coat of NORROY is: *Argent, the cross of St. George, on a chief per pale azure and gules, a lion of ENGLAND crowned, between a fleur-de-lis and a key erect, all or.* In all cases where an official coat is thus impaled, the bearer may not impale those of his wife in the same escutcheon; if he desire to impale his wife's arms with his own he must do so in a separate escutcheon, and place the two shields *accolés*.

In modern times it has even been supposed that a person who bears the arms of an heiress-wife ought to omit her escutcheon when he represents his arms combined with an official coat, or ensigned with the marks of official dignity, or with the badges of an order of knighthood. I have already (p. 142) indicated my conviction that an escutcheon of pretence (lawfully assumed) has become an integral portion of the arms of its bearer, and I am therefore unable to assent to the view stated above. I have recently had under notice an

instance in which a Scottish herald surrounds his personal arms with the collar of SS., and appends to his shield the badge of his office; but conjoins a separate shield, which bears his personal arms, and those of his heiress-wife; under the mistaken impression that the shield so used, *accollé* to his own, is that of the lady, whereas in my view it is that to which he is himself entitled, and to which she is not. I am fortified in my opinion, by NESBIT'S example (*System of Heraldry*, vol. i., plate xxii.); where Sir THOMAS BRAND, Gentleman Usher of the Green Rod of the Order of the Thistle, bears:—*Quarterly*, 1 and 4. (the arms of his office), *Azure*, two "Green Rods" in saltire or; 2 and 3. (his personal arms) *Or*, on a bend sable three mascles argent, a chief azure thereon as many mullets of the third. Upon this quartered coat he properly places in an escutcheon of pretence the arms of his heiress-wife, *Gyronny of eight ermine and gules within a bordure engrailed of the last*, for CAMPBELL of Lundie. The badge of his office is suspended beneath the shield by a triple gold chain, and the two green rods (each surmounted by a unicorn sejant supporting the escutcheon of S. Andrew), are placed in saltire behind the shield, and interlaced with the chains of his office.

Foreign ecclesiastics sometimes quarter, sometimes impale, the arms of their See, or other religious foundation, with their personal arms. Sometimes these latter are used in an escutcheon *en surtout*. Full information on these subjects, which cannot be dealt with at length here, will be found in my treatise on *Ecclesiastical Heraldry*. The lay Electors of the Holy Roman Empire had each an official coat of arms, borne generally *en surtout* above their quarterings. That of the ELECTOR of SAXONY, as Arch-Marshal of the Empire, has already been given at Vol. I., p. 363. The ELECTOR PALATINE bore: *Gules*, an orb or, as Arch-Steward.

The ELECTOR of BRANDENBURG: *Azure, a sceptre in pale or*, as Arch-Chamberlain (*cf.* p. 396). The ELECTOR of HANOVER: *Gules, the crown of CHARLEMAGNE*, as Arch-Treasurer (*v.* Vol. I., p. 396). The Counts of LIMPURG as Hereditary Butlers of the Empire, placed a golden cup in the centre of their quartered arms (*cf.* BUTLER, Vol. I., p. 397). The insignia of the Hereditary Master of the Horse have been given on p. 114; and those of the Hereditary Standard-Bearer in Vol. I., p. 369. The Grand Masters of the Order of the Hospital of St. John of Jerusalem quartered in the first and fourth the arms of the Order (*Gules, a cross argent*), with their personal ones in the second and third. The Knights of Justice, etc., bore the arms of the Order on a chief. By the Statutes of the Grand Priory of the Order of St. John in England, H.M. the Queen in 1888 conferred on its Knights of Justice, etc., the same right; the cross being angled alternately with lions gardant, and unicorns, both passant *or*. The Knights of the Order of St. Stephen in Tuscany bore the arms of that Order in chief, like the Knights of St. John, and like them placed their escutcheon upon the eight-pointed cross of the Order. Thus in the Church of the Santissima Annunziata at Florence, the shield of DONATO DE ANTELLI, Prior of the Order of St. Stephen, is placed upon the eight-pointed cross of the Order (identical with that of the Order of St. John except in its colour, which is red). The arms of TOMMASO DE' MEDICI, a Knight of the Order of San Stefano in 1583, are represented in the same church, and are: *Or, six palle gules, 3, 2, 1, a chief of religion*:—*Or the cross of San Stefano of eight points gules, edged of the first*.

The Grand Masters of the Teutonic Order in Germany quartered its arms (*v.* p. 121) with those of their family.

## CHAPTER III.

### AUGMENTATIONS.

AUGMENTATIONS are additions made by the Sovereign to the coat of arms of an individual as a recognition of services rendered to the Prince or to the State; or merely as evidence of princely favour. They sometimes take the form of additional quarterings; but more commonly consist of a chief, canton, or an escutcheon to be borne thenceforth as an integral part of the hereditary coat. Many of them are exceedingly interesting as historical memorials.

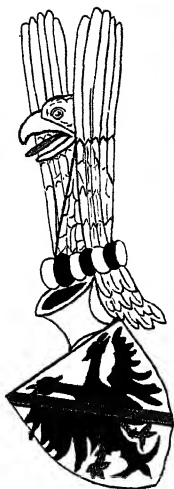
Allusion has been already made (p. 93) to the assumption by RICHARD II. of the mythical arms of EDWARD the CONFESSOR, which he impaled with his own coat, and to the fact that he granted them as marks of special favour to his kinsmen, the HOLLANDS, Dukes of SURREY and KENT; and to THOMAS MOWBRAY, Duke of NORFOLK. We have seen (Vol. I., p. 399) that the same monarch granted to ROBERT DE VERE, K.G., whom he had created Duke of IRELAND, the mythical coat of St. EDMUND; *Azure, three open crowns or, differenced by a bordure argent*, to be quartered with his personal arms: *Quarterly gules and or, in the first quarter a mullet argent*. (See Vol. I., p. 325).

We have also had under notice (Vol. I., p. 393) the coat of augmentation granted to, or assumed by, the PELHAMS to perpetuate the memory of the share taken





ARMORIAL DU HÉRAUT GUELDRE.



1. Bertrand du Guesclin (29).



2. Le Comte de Namur (196).



3. Le Comte de Montbéliard (16).



4. Nicolas de Borssele (216).



(1).



(7).





by Sir JOHN PELHAM in the capture of King JOHN of FRANCE at the battle of Poitiers.

HENRY VIII. granted several augmentations : both in commemoration of prowess in the field, and as marks of personal favour.

First among the former class is the augmentation granted to THOMAS HOWARD, Duke of NORFOLK, for his victory at Flodden. To his personal arms : *Gules, a bend between six crosses-crosslet fitchy argent*, he was to add in an escutcheon, to be placed in chief upon the bend, a portion of the Royal Arms of SCOTLAND : *Or, within the Royal-Tressure a demi-lion rampant gules, pierced through the mouth with an arrow, argent*. About the same time an augmentation was granted to Sir JOHN CLERK, who, less than a month before Flodden, had taken captive LOUIS, Duke de LONGUEVILLE, at the battle of Therouenne, known as the *Battle of the Spurs*. The arms of CLERK were : *Argent, on a bend gules between three roundles sable, as many swans of the first*. To this coat he was permitted to add, *a sinister canton azure, charged with a demi-ram salient argent, armed or, in chief two fleurs-de-lis gold, and over all a baton of the second*. GUILLIM considers this the coat of the Duke de LONGUEVILLE (this at least seems the natural inference from his words, "the coat armour of the Duke was given him marshalled on a canton sinister after this manner." *Display of Heraldry*, 1611, p. 260), and he has been followed without protest by NISBET, and by many subsequent writers, up to the last edition of FOSTER's *Baronetage* where the canton is said to be "the arms of LONGUEVILLE." This is of course an entire mistake, though the canton does contain a *composition* from the armorial insignia of the Duke. He was the grandson of the celebrated JEAN, Comte de DUNOIS, bastard son of LOUIS, Duc d'ORLÉANS. In 1428, DUNOIS sealed with the arms of ORLÉANS (*France, a label argent*), debriused by a

*bendlet sinister* (*sable*, or) *argent*, and the shield is supported by a ram. Later he took as supporters the eagles which had been used by his father the Duke, but retained a demi-ram as his crest. As his second wife he married MARIE, daughter of JAMES HARCOURT, Comte de LONGUEVILLE, and Seigneur de PARTHENAY; and the seal of his son FRANCIS, "Comte de DUNOIS et de LONGUEVILLE, Seigneur de PARTHENAY" bears the following arms: *Quarterly*, 1 and 4. ORLEANS, *over all a bendlet argent*; 2. (*Azure?*) *an eagle displayed (argent?)*; 3. *Burelé argent and azure, a bend gules* (PARTHENAY). The shield has the eagle supporters, and the crest is a ram's head collared. We are thus able to account for the appearance of the ram's head in the coat of augmentation, and its other charges need no explanation. (I pointed out the mistake in *Notes and Queries*, 3rd Series, viii., p. 283, so long ago as 1865; and showed that this augmentation was a very different thing from that which the books on Heraldry represented it to be, viz., the assumption of the arms of a vanquished knight as a matter of right by the victor.)

As a mark of personal favour, and in commemoration of a royal descent from ANNE PLANTAGENET, HENRY VIII. augmented the arms of Sir THOMAS MANNERS, K.G., Earl of RUTLAND, with a chief composed from the quartered arms of FRANCE and ENGLAND, and the arms still borne by his descendants, the Dukes of RUTLAND, are: *Or, two bars azure, with a chief of augmentation:—Quarterly*, 1 and 4. *Azure, two fleurs-de-lis of FRANCE*; 2 and 3. *Gules, a lion of ENGLAND*. (Sir GEORGE MANNERS of BELVOIR married ANNE, daughter and heiress of Sir THOMAS ST. LEGER, by ANNE PLANTAGENET, sister of EDWARD IV. The title of RUTLAND was one of those borne by the Dukes of YORK.)

HENRY VIII. granted augmentations to all his wives

except CATHARINE of ARRAGON and ANNE of CLEVES, who both had sufficient quarterings of their own. The augmentation of the arms of ANNE BOLEYN consisted of three *quasi* Royal quarterings to which precedence was given. She bore, *Quarterly of six* :—

1. LANCASTER : *England, with a label of three points argent.*
2. ANGOULÊME : *France-ancient, a label of four points gules.*
3. GUIENNE : *Gules, a lion passant or.*
4. *Quarterly* : 1 and 4. *Or, a chief indented azure,*  
BUTLER.  
2 and 3. *Argent, a lion rampant sable,*  
*crowned gules,* ROCHFORD.
5. BROTHERTON : *England, a label argent.*
6. WARREN : *Chequy or and azure.*

These arms are taken from a book once in ANNE'S own possession. It will be noticed that altogether they form an instance of the perversion of the true historical spirit of heraldry of which the reigns of HENRY VIII. and his immediate successors are full of examples. ANNE'S own coat, that of BOLEYN : *Argent, a chevron gules between three bull's heads coupé sable, armed or,* does not appear at all ! BROTHERTON and WARREN were quarterings taken from the coat of ANNE'S mother, ELIZABETH HOWARD, but were borne here against all heraldic rule : while the two paternal coats of BUTLER and ROCHFORD were brought in equally improperly, being the arms of MARGARET BUTLER of ORMOND, mother of ANNE'S father, Sir THOMAS BOLEYN. In one way the whole affair was not inappropriate for it was characteristically false !

To JANE SEYMOUR, HENRY granted a single quarter in augmentation : *Or, on a pile gules between six fleurs-de-lis azure three lions of ENGLAND,* a coat still borne in memory of this alliance by the Dukes of SOMERSET in

the 1st and 4th quarters of their shield, with those of SEYMOUR (*Gules, two wings conjoined in lure, tips downward or*) in the 2nd and 3rd (Plate VI., fig. 2).

To his fifth wife, LADY CATHARINE HOWARD, HENRY granted two coats of augmentation, to be borne in the 1st and 4th quarters:—

1. *Azure, three fleurs-de-lis in pale or, between two flaunches ermine on each a rose of ENGLAND.*
2. BROTHERTON (as above).
3. HOWARD (as above).
4. *Azure, two lions passant-gardant or, the verge of the escutcheon charged with four demi-fleurs-de-lis of FRANCE.*

Only a single coat of augmentation was granted to Queen CATHARINE PARR. It was: *Argent, on a pile gules between six roses of LANCASTER three roses of YORK, all barbed and seeded or.* This coat was quartered in the first place with her proper arms (2. PARR: *Argent, two bars azure, a bordure engrailed sable*; 3. ROSS: *Or, three water-budgets sable*; 4. MARMION: *Vair, a fess gules*; 5. FITZHUGH: *Azure, three chevrons interlaced in base, and a chief or*; 6. GREEN: *Vert, three harts at gaze or*).

JAMES I. granted a lion of ENGLAND, to be borne in dexter chief, as an augmentation to the coat of his favourite, ROBERT CARR, Viscount ROCHESTER:—*Gules, on a chevron argent three stars of the first*; and also an additional quartering, to be borne in the 1st and 4th places, viz.: *Quarterly or and gules.*

Several English coats have received augmentation in commemoration of assistance rendered to CHARLES II. after the battle of Worcester. For his distinguished conduct thereat, CHARLES granted to Colonel NEWMAN an inescutcheon, *Gules, charged with a portcullis imperially crowned or*, to be borne *en surtout* above the paternal coat: *Quarterly sable and argent, in the 1st and 4th quarters three mullets of the second.* JOHN LANE, ESQ.,

of Bentley, for facilitating the King's escape, had a grant of the arms of ENGLAND, to be borne on a canton, upon his paternal coat : *Per fess or and azure, a chevron gules between three mullets counter-changed.* To the WHITGREAVE coat (Plate XIV., fig 3) there was added as an augmentation : *a chief argent, thereon a rose of ENGLAND irradiated or, within a wreath of oak proper.*

The coats said to have been granted to Colonel CARLOS and to PENDERELL do not properly come under the head of Augmentations, being new grants of arms, but may be mentioned here ; they only differ in their tinctures. Colonel CARLOS had, in 1658, a grant of *Or, on a mount in base an oak tree vert, over all on a fess gules three Royal-Crowns of the first.* PENDERELL is said to have had the same, with the field *argent* and the fess *sable*, but it seems that no such grant is on record in the College of Arms. To Captain TETTERSELL, in whose ship CHARLES II. escaped to France in 1651, a grant was made of : *Argent, on waves of the sea in base a ship in full sail proper ; on a chief azure, a lion of ENGLAND.* With these we may group the coat granted, in 1691, to Sir CLOVDESLEY SHOVELL for his victories over the Turks and French : *Gules, a chevron between two crescents argent in chief, and a fleur-de-lis or, in base.*

These augmentations and new grants are all conceived in a true heraldic spirit, which was conspicuously absent from the augmentations granted to our naval and military commanders in the eighteenth and nineteenth centuries. The DUNCANS of Forfarshire bore : *Gules, a chevron or, between two cinquefoils in chief and in base a hunting horn argent, stringed and garnished azure.* The chevron was replaced in the arms of Admiral DUNCAN, the victor of *Camperdown* in 1797 (created Lord CAMPERDOWN and Viscount DUNCAN) by a representation of the gold medal conferred on him by the King, surmounted by a naval crown, and below the

medal the word *Camperdown*. Thus, so far as I remember, was created a precedent for two breaches of heraldic good taste, of which there were only too many imitations in later times, viz., the introduction of words into the shield ; and that of medals, ribbons, and other decorations, which are much more fittingly used as external ornaments than as charges to be perpetuated in a coat of arms. Even these, however, were exceeded in bad taste by augmentations in which the chief was turned into a pictorial representation of a battered fortress, with or without bombarding ships—or of a regular naval engagement. [See the arms of FULLER ; Lords EXMOUTH, GOUGH, and HARRIS ; Sir SIDNEY SMITH, CAMPBELL, FAIRFAX, HARDINGE, VYVYAN, and HAMILTON (baronets) ; VASSALL, etc.] Of these one example will suffice :—Lord Viscount NELSON, who deserved better things even of the heralds of his country, received as an augmentation : *On a chief wavy argent waves of the sea, from which a palm tree issuant between a disabled ship on the dexter and a ruined battery on the sinister, all proper.* (The last word lacks a syllable!) The coat to which this augmentation was made was not itself a very favourable specimen of the heraldic art of the time : *Or, a cross patonce sable, surmounted by a bend gules, thereon another bend engrailed of the field charged with three bombs fired proper.*

Happily the augmentations granted to the great Dukes of MARLBOROUGH and of WELLINGTON, as well as some conferred in later times, are in better taste. To the former was assigned : *Argent, a cross of St. George, thereon an escutcheon of the arms of FRANCE* ; to the latter : *The bearings of the flag of the UNITED KINGDOM known as the "Union Jack."* Both these augmentations are borne in escutcheons on the honour-point of the quartered shield. (Plate X., figs. 3, 4.)

In Scotland the great armorial augmentation was of

course the Royal-Tressure, examples of the grant of which have been already given. Of other augmentations probably the earliest is that which is said to have been granted to Sir ALEXANDER SETON, Governor of Berwick, *circa* 1320; *a sword paleways azure supporting the Royal Crown proper*. This was placed in the centre of the SETON coat, *Or, three crescents within the Royal-Tressure gules*.

JAMES VI. gave special concessions to Sir JOHN RAMSAY of Wylliecleugh, created Viscount HADDINGTON; Sir THOMAS ERSKINE, younger, of Gogar, afterwards Earl of KELLIE; and to Sir HUGH HERRIES of Cowsland, in memory of the part they took in the frustration of the Gowrie Plot in 1600. The augmentation, which was to be impaled to the dexter of the paternal coat of RAMSAY (*Argent, an eagle displayed sable, armed gules, on its breast a crescent of the first*) was: *Azure, issuant from the sinister flank, a dexter arm holding a sword erect in pale argent, hilted or, piercing a human heart gules, and supporting with its point an Imperial Crown proper*. The ERSKINE augmentation was: *Gules, an Imperial Crown within a double tressure flory-counter-flory or*, which was quartered in the 1st and 4th quarters. The grant to Sir HUGH HERRIES resembled that of RAMSAY, being: *Azure, an arm in armour issuing from the dexter side of the shield holding a sword erect supporting on its point the Imperial Crown all proper*.

An augmentation granted to SANDILANDS, Lord TORPHICHEN was: *Per fess, azure and or, in chief an Imperial Crown, in base a thistle vert*. In 1645 an augmentation was granted to the original coat (*Paly of six, argent and gules*, borne by PATRICK RUTHVEN, Earl of FORTH, created Earl of BRENTFORD in England in 1644). It was: *A canton or, thereon, within the Royal-Tressure of Scotland, a red rose charged with a white one*.



CHARLES I. granted to Sir JOHN HAY, Earl of KINNOULL, the following augmentation: *Azure, a unicorn salient argent, armed, maned, and unguled or, within a bordure of the last charged with thistles of SCOTLAND and roses of ENGLAND (gules) dimidiated and conjoined.* One such combined rose and thistle was granted, on a canton *argent*, as an augmentation to the arms of Sir NICOLO DE MOLINA, Senator of Venice, and its Ambassador to King JAMES I. (The grant is given in GUILLIM'S *Display of Heraldry*, p. 389.) MOLINA'S canting coat was: *Azure, a mill wheel or.*

The most remarkable Scottish augmentation, from a heraldic point of view is perhaps that granted by CHARLES II. to Colonel WILLIAM MARSHALL, whom he created a baronet at Brussels in 1658. It was a new coat consisting of the Royal Arms of Scotland, differenced only by the lion being represented royally crowned (STODART, *Scottish Heraldry*, ii., 384). The crest was a stag trippant.

When JOHN, eighth Lord SETON, was created Earl of WINTON in 1600 he was allowed an additional coat of augmentation, viz.: *Azure, a star of twelve points argent within the Royal-Tressure of SCOTLAND.*

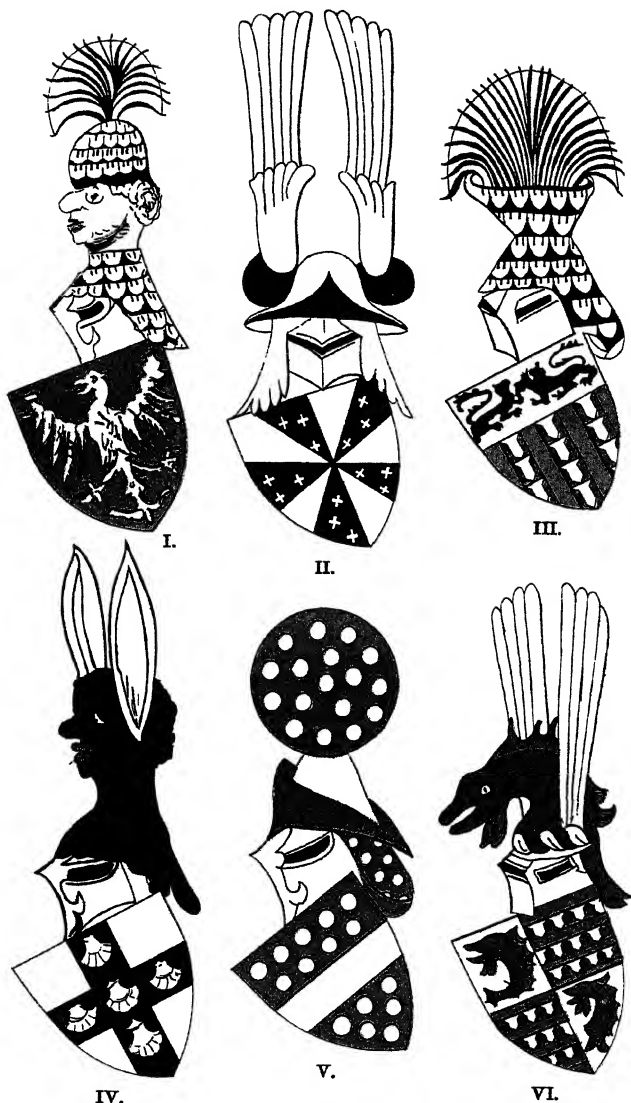
Foreign concessions in augmentation, both in ancient and modern times, are so numerous that a whole volume might be devoted to a record of them and of the circumstances under which they were granted, and we can give only a few specimens in our limited space.

First of all naturally come the IMPERIAL AUGMENTATIONS. A number of these are recorded in DUCANGE, tome vii., p. 106, but the intelligent student will at once perceive that credence cannot be accorded to some of the earlier ones. Those said to be granted by the Emperor FREDERICK I. are probably the earliest which rest on a foundation of truth. In 1162 he is said to have granted to JULIO MARIONI the right to use the Imperial Eagle





ARMORIAL DU HÉRAUT GUELDRE.



- |                                  |                                   |
|----------------------------------|-----------------------------------|
| I. Jacques de Vienne (65).       | IV. Le Capital de Buch (41).      |
| II. Le Sire d'Enghien (117).     | V. Daniel van der Merweede (225). |
| III. Le Comte de Dampierre (19.) | VI. Hugues le Dauphin (44).       |



in his arms, with the title of Count, and a like grant is said to have been made to the family of JOVIO, which some centuries later received from the Emperor CHARLES V. a further augmentation in the shape of "the pillars of Hercules" (*cf.* p. 290).

FREDERICK II. (*c.* 1212) granted to CONRAD MALASPINA the ordinary augmentation of a *chief of the EMPIRE* (*Or, an eagle displayed sable*). The MALASPINA arms were: *Per fess gules and or, over all a thorn-branch vert in pale with five flowers argent. Azure, in base a wall embattled or, masoned sable*, is quartered by the Counts of WEISSENWOLFF in Germany, and is said to be an augmentation, granted by the same Emperor, representing the wall of the city of Damascus. To MAFFEO VISCONTI (*ante*, Vol. I., p. 288) the Emperor ADOLF granted the right to quarter the Imperial Eagle. This was, however, to all appearance, only an official coat, denoting tenure of the Vicarate of the Empire in Milan and Lombardy. Mention has elsewhere been made of the general use of the Imperial Eagle by officials of the Empire (*vide ante*, Vol. I., p. 266; *et infra*, p. 275).

HENRY VII. granted to ALBOINO DELLA SCALA of Verona (who bore: *Gules, a ladder of four steps in pale argent*) the right to quarter therewith the eagle of the Empire; while LOUIS, the *Bavarian*, permitted CAN DELLA SCALA to place the eagle in an escutcheon above the ladder. The Emperor SIGISMUND granted to LOUIS DEL VERME, in 1433, the title of Count of SANGUINETTO, and the arms of the Empire. (*Quarterly*, 1 and 4. *Gules, three bars argent*; 2 and 3. *Barry of four azure and argent*, are the DEL VERME arms.) GIUSTINIANI declares that the four sable eagles which appear in the arms of the GONZAGAS, Dukes of MANTUA (*Argent, between four eagles displayed sable, a cross patée-throughout gules*), were granted by the Emperor SIGISMUND to GIOVANNI

FRANCESCO, first Marquis, in 1433 ; the ducal title came later, in 1530.

The same Prince had already granted in 1415 the augmentation of a chief of the Empire to FRANCESCO GIUSTINIANI (who bore: *Gules, a castle triple-towered argent, the port sable*) ; and, in 1415, to ELZEAS DE SADE, *an eagle displayed sable, crowned gules*, to be borne in the centre of his arms : *Gules, a star of eight points or*. (These were the arms of LAURA, wife in 1325 of UGO DE SADE, —the muse of PETRARCH.)

The Emperor MAXIMILIAN II. granted to ALBERIC CIBO the principality of MASSA, and, as an augmentation, *a chief or charged with the Imperial double-headed eagle sable*. The CIBO arms now are: *Gules, a bend chequy azure and argent, on a chief of the last a cross gules* ; this chief is *abaissé* under another of the EMPIRE : *Or, a double-headed eagle sable, holding in its claws a ribbon argent charged with the word "LIBERTAS."*

When this prince made CAMBRAY into a Duchy of the Empire in favour of the Bishop JACQUES DE CROY and his successors, he permitted them to add to their arms a chief of the Empire, with the brisure of *a label gules* (the reason of which latter is past finding out). The eagle, although said to be that of the Empire, is usually drawn single-headed, and the label was often dropped in later times. (*See examples of the arms of these Prelates in my Ecclesiastical Heraldry, pp. 276-277.*)

The Dukes of MIRANDOLA had what appears to be a double Imperial grant (*vide ante*, p. 132).

The Imperial augmentation of the arms of the Dukes of MODENA is also referred to on p. 131 (*see Plate VIII.*).

The arms of many noble and princely families of the Empire were from time to time honoured with grants of this kind. The Princes of SCHWARTZBURG, on elevation to that rank, received as an augmentation (to be borne *en*

*surtout*) the arms of the EMPIRE, the eagle having on its breast an escutcheon of the arms of AUSTRIA.

Other instances occur in the arms of the Counts von PAPPENHEIM (who bore a chief of the Empire). The Counts of CRONBERG, p. 113, and Plate VI.; and the Dukes of FRIEDLAND (WALLENSTEIN), already referred to in Vol. I. at p. 233, both bore an escutcheon *en surtout*.

Sometimes the Imperial Eagle in such concessions bears upon its breast the cypher of the Emperor, either in or without a shield; sometimes the grant is of the eagle as a supporter to the arms of the family, which are borne on its breast; other grants are of the eagle as an additional crest, or as a mark of distinction between the crests. All these and others are referred to in SPENER, *Opus Heraldicum*, pars I, cap. 2, p. 56; but probably the instances given will suffice the ordinary reader.

In Italy, during the contests between the Guelphic and Ghibelline factions, those families which belonged to the latter frequently (assumed, without any special Imperial grant, or the intervention of any heraldic functionary) *a chief of the Empire*. On the other hand the Guelphic faction assumed with still greater frequency a *chief* derived from the arms of the Duke of ANJOU, viz.: *Azure, a label of four points gules, between the points three fleurs-de-lis or*. This is the *rastrello* which meets our eyes at every turn in Florence, Bologna, and other cities of Italy (*vide* Plate VI., fig. 6). The arms of MICHAEL ANGELO BUONAROTTI have an interesting augmentation. They are: *Azure, two bendlets or, in chief, the Angevin rastrello and fleurs-de-lis* (as above). *On a chief of augmentation, Or, the French boule from the arms of the MEDICI* (Vol. I., p. 203) between the letters L and X, and surmounted by the letter P. The reference is to the Medicean Pope LEO X. Here the *rastrello* joins the base of the chief. (Plate XIX., fig. 6.)



In later times a common augmentation has consisted in a small escutcheon to be borne *en surtout*, containing the initial, or cypher, of the Sovereign, sometimes surmounted by the Imperial or Royal, or other Crown ; sometimes the escutcheon itself is crowned. Such an augmentation appears in the arms of the Princes von ESTERHAZY of Hungary: *An escutcheon sable charged with the letter L or*, and surmounted by a princely Crown.

The Bohemian Counts CZERNIN have *en surtout* a crowned escutcheon of the arms of AUSTRIA, on the fess the cypher F III. *sable*. This is a type of which there are a good many examples. The Bohemian barons WRAZDA DE KUNWALD bear: *Quarterly*, 1 and 4. *Azure, on a terrace vert a basilisk with wings and tail elevated or*; 2 and 3. *Gules, a bend argent*. Over all a crowned escutcheon of the AUSTRIAN arms, the fess charged with the cypher M T, between in chief the cypher F III. and in base L I.

The Barons HOCHBURG bear *en surtout* the arms of HUNGARY-MODERN (*Gules, on a mount in base vert a cross of Lorraine argent rising out of an open crown or*).

Analogous to this is the interesting historical augmentation granted in 1868 to the illustrious Austrian statesman, Count BEUST, the pacificator of HUNGARY: *Per fess* (a) *Or, an Imperial eagle issuant sable crowned proper*; (b) *Per pale* (1) *Argent, an olive branch in bend vert*; (2) the arms of HUNGARY-MODERN:—over all the arms of BEUST (*Per pale émanché gules and argent*) crowned with a ducal coronet.

The arms granted in 1853 to M. VON ETTENREICH, who saved the life of the Emperor FRANCIS, are: *Quarterly*, 1 and 4. *Or, the Imperial eagle*; 2 and 3. ( . . . ) *two arms united in fess, holding a civic crown proper*.

POLISH.—In 1512, SIGISMUND, King of POLAND, granted an augmentation consisting of the arms of that

country: (*Gules, an eagle displayed argent, beaked and membered and having Klee-stengeln or*) to be borne in the 1st and 4th quarters, by the family of STAFILEO of Dalmatia, whose personal coat is: *Per fess gules and vert, a vine stalk coupéd in fess or, bearing in chief two leaves of the second, and in base a bunch of grapes proper.*

Of FRENCH grants of augmentation the most important are the following. CHARLES VI., in 1394, permitted GIAN GALEAZZO VISCONTI, Duke of MILAN, who had married ISABEL of FRANCE, to quarter FRANCE-ANCIENT for himself and his heirs. In 1389 he granted the same privilege to his cousin CHARLES D'ALBRET (who bore *Gules plain*).

CHARLES VII. granted to NICOLO D'ESTE, created Duke of FERRARA, the arms of FRANCE-MODERN, *within a plain bordure, indented or and gules.*

One of the earliest of French augmentations is that which is said to have been granted by ST. LOUIS to GEOFFROI DE CHÂTEAUBRIAND (*vide ante*, Vol. I., p. 349).

The family of FAUDOAS-BARBAZAN, bearing *Azure, a cross or*, quarter (or sometimes impale with it) the full arms of FRANCE, a concession made by CHARLES VII. in 1434 to the BARBAZAN who had the title of "*Restaurateur du Royaume, et de la Couronne de France*,"\* and was buried among the Kings of FRANCE at St. Denis.

CHARLES VII. gave a mural crown as an augmentation to the arms of GUILLAUME DE DELMAS DE GRAMMONT (*Argent, a cross moline gules*) as a reward for being the first to mount the breach at the siege of Pontoise in 1444.

In later times the augmentation granted was usually *a chief azure thereon three fleurs-de-lis or*; briefly "*a chief of FRANCE*." Such a *chief* was granted by LOUIS XIV. in 1663, with the title of Count, to

HANNIBAL DE SCHESTEDT, ambassador from Denmark at the court of France. (This concession seems to be wrongly used nowadays. In RIETSTAP'S *Armorial Général* it is blazoned as: *d'Azur, à trois fleurs-de-lis d'or rangées en fasce; à la bordure de gueules chargée en pointe de la devise, "PLUS ESSE QUAM VIDERI."*)

An augmentation granted in the present century has historical interest. The family of SÈZE bore: *Azure, three towers in fess between in chief two estoiles and in base a crescent or*, but by a Royal decree in 1817, LOUIS XVIII. authorised the Count de SÈZE, defender of King LOUIS XVI., to change these to *Gules, a castle representing the "Temple" argent between in chief two estoiles or, and in base sixteen fleurs-de-lis of the second ranged 7, 6, 3.*

The Emperor NAPOLEON III. granted to FIALIN, created Duc de PERSIGNY in 1863, the arms: *Azure, semé of eagles of the FRENCH EMPIRE*, to be quartered in the 1st and 4th; with *Argent, on a bend azure three escallops of the field*, in the 2nd and 3rd.

The PAPAL CONCESSIONS are among the most interesting; good examples are found in the arms of the Dukes of MODENA, and of PARMA, already given at pp. 131, 132. (See Plate VIII., fig. 1.)

The Neapolitan family of MORRA (Princes of MORRA, Dukes de BELFORTE, etc.) bear in their quartered arms *a pale (gules) charged with two Papal tiaras, each in front of the Papal keys in saltire*. (Their family coat is *Gules, two swords in saltire argent, hilted or, between four mullets of the last.*)

The Marquises of TROTTI-BENVOGLIO bear: *Quarterly, 1 and 4. Per fess or and azure, TROTTI; 2 and 3. Per bend indented or and gules, BENVOGLIO*. The quarters separated by the Papal pale of the GONFALONIERE (as on page 132 above). The Marquises of GUASTO bear the charges which here appear upon the pale, on an





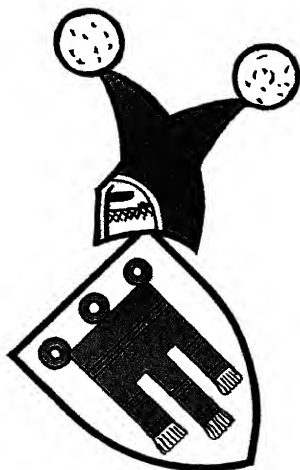
WAPPENROLLE VON ZÜRICH, I.



1. Pfirt (30).



2. Hevler (222).



3. Chur (131).



4. Aeschach (218).



escutcheon *en surtout*. The BARBERINI of Naples place them in chief above their personal arms: *Azure, three bees or*. The SODERINI of Florence, who bear: *Gules, three stag's horns argent*, place in chief the keys in saltire behind the Papal tiara. The Florentine GIROLAMI, who bear: *Argent, a saltire sable*, do the same.

But the Armorial of RUSSIA, SWEDEN, and PRUSSIA contain the greatest number of modern augmentations, some of which will be found of interest.

RUSSIAN AUGMENTATIONS AND CONCESSIONS.—The arms granted to OSSIP IVANOVICH, who saved the life of the Emperor ALEXANDER II. in 1865, and was raised to nobility by the name of KOMMISSAROV-KOSTROMSKY, are: *Or, moving from the sinister flank an arm proper, vested azure, the hand clutching a hydra sable, winged gules; on a chief of the third a ship fully rigged bearing the Imperial Standard, all proper*.

The augmentation of the Counts RUDIGER (who bore: *Azure, a saltire argent between four estoiles or*) is a chief *Or, charged with the Imperial eagle, issuant and crowned as in the Imperial arms; on its breast an escutcheon gules bordured or, and charged with the crowned Imperial initial H*. That of the Princes and Counts LIEVEN (who bore: *Azure, a bunch of three stalks of garden lilies, leaved and each bearing three flowers argent*) is the same, but the escutcheon on the breast of the eagle is: *Azure, bordered and charged with the letter A or*, which augmentation is identical with that of the Counts von der PAHLEN.

The augmentation of SUWOROFF, Prince ITALISKI, is a chief bearing the Imperial arms; the eagle issuant, on its breast the arms of MOSCOW (*Gules, a mounted knight overthrowing the dragon proper*).

The Counts and Princes ORLOFF place in their first quarter the Imperial arms, differenced by a chief *azure charged with a third Imperial crown*.



The Princes MENSCHIKOFF have as an augmentation an escutcheon *Or, charged with the eagles of RUSSIA and of the HOLY ROMAN EMPIRE, dimidiated and conjoined*; on the breast an escutcheon of the personal arms: *Or, a heart gules, royally crowned proper.*

The OSTENSACKENS, ROSTOPCHINS, MORDWINOFFS, LEWASCHEFFS, and others, have an escutcheon *en surtout* charged with the Imperial eagle.

PRUSSIAN AUGMENTATIONS are very numerous and are of several different kinds. The first consists generally of a grant of the arms of PRUSSIA. These are sometimes borne in the 1st Quarter, as in the augmentation granted to the Counts BÜLOW VON DENNEWITZ, who use: *Quarterly, 1 and 4. Argent, the Prussian eagle. 2 and 3. Or, a sword argent, hilted of the first, and enfiled with a laurel crown vert: the whole within a bordure gules charged in base with the words "DENNEWITZ, 6 September, 1813," in letters argent.* The personal arms are quartered on an escutcheon *en surtout*, and bear *sur le tout du tout* the BÜLOW coat: *Azure, fourteen balls, 4, 4, 3, 2, 1, or.*

The Counts of INGENHEIM and BLUMENTHAL, and the Barons CODEVE, bear the Prussian eagle in the 1st and 4th quarters. In the arms of the Counts von DYRRHIN it occupies the 2nd, and in those of the Comtes SCHLIEBEN both the 2nd and 3rd quarters.

Sometimes it is borne on an escutcheon *en surtout*, as in the arms of DOMHARD: *Quarterly, 1 and 4. Sable, a garb or; 2 and 3. Azure, a horse saliant argent; all within a bordure or. Over all an escutcheon of the Royal Arms of PRUSSIA.* It is so also in the arms of the Counts GOTTER, and of the Counts GUROWSKI; the latter bear: *Chequy of 64 panes argent and azure; over all an escutcheon of the Royal Arms of PRUSSIA.*

At times only a portion of the arms is borne, as in the coat of CARLOWITZ: *Per pale:—(a) the arms of PRUSSIA*

*dimidiated* ; (b) *Gules, three roses argent, barbed vert, seeded or* ; or in those of ALTROCK : *The Royal Arms of PRUSSIA dimidiated ; impaling, Gules, on a terrace vert, a greyhound rampant argent, collared or, the whole within a bordure of the third.*

Sometimes the shield is divided per fess, and the augmentation is placed in chief, as in the arms of ECKHARDSTEIN ; *Per fess within a bordure or :—(1, in chief) the Royal Arms of PRUSSIA ; (2) Per bend or and azure, over all a fess gules thereon three acorns argent.*

In modern times the much-prized decoration of the Iron-Cross has been used as an augmentation of the arms, and some of the most interesting coats are thus treated (the Iron-Cross is a cross *patée sable*, with varying dates and cyphers, and bordered *argent*).

To Prince BLÜCHER there was granted the following coat: *Quarterly, 1 and 4. Argent, the eagle of PRUSSIA ; 2. Or, a sword in bend argent, surmounted by the baton of a Field-Marshal of PRUSSIA in bend sinister, both enfiled by a laurel wreath proper ; 3. Or, the Iron-Cross proper.* Over all the personal arms: *Gules, two keys addorsed paleways argent.* With this were borne four coroneted helms and crests:—1. *The eagle of PRUSSIA ; 2. Two keys in saltire ; 3. The sword and baton in saltire ; 4. A banner of the third quarter.* The supporters are two eagles of PRUSSIA regardant. With this we may place the arms granted to Count von MOLTKE: *Or the Iron-Cross touching the borders of the shield* (it has on the upper arm the initial **W** of silver, surmounted by the Royal crown gold ; on the others the dates 1861, 1866, 1870). *On an escutcheon, en surtout, the personal arms : Argent, three hens sable.* The crest is:—Out of an open crown a panache of seven peacock's feathers charged with a disc bearing the Royal Arms of PRUSSIA, with the escutcheon of HOHENZOLLERN on the breast of the eagle. The supporters are two eagles of PRUSSIA, each

gorged with a golden crown and bearing a French "eagle" with its flag, all proper. Motto: ERST WAGEN DANN WAGEN.

We may notice that the Prussian eagles are often given as supporters or crests by way of augmentation; and that these of VON MOLTKE are formed upon those granted to Count von WRANGEL, whose eagles bore the *Dannebrog* (*Gules, a cross argent*), the dexter flag charged with the date 1848; the sinister with 1864; and each having in its dexter canton two swords in saltire proper.

FREDERICK II., King of PRUSSIA, in 1782, granted to the Earl of CLARENDON the right to bear his arms supported on the breast of the Prussian eagle. In 1791, the Earl of MALMESBURY had an augmentation granted to him of *a chief argent, thereon the Prussian eagle*, etc., as in the Royal Arms of PRUSSIA.

In the arms of Count von ROON the quartered shield is *enté en point, Argent, the Iron-Cross proper*.

The arms granted to Count HARDENBERG in 1814, resembled those of BLÜCHER: *Quarterly, 1. PRUSSIA; 2. Or, a mural crown gules between two laurel branches vert; 3. Or, the Iron-Cross proper; 4. Azure, two keys addorsed paleways or. Over all (the personal arms): Argent, a boar's head sable, crined or.*

The arms of Prince von BISMARCK, Duke of LAUENBURG, have not been augmented; they are: *Azure, a stemless trefoil or, in each interval between the leaves of an oak-leaf argent* (v. Vol. I., Plate XXXII., fig. 9). But to these arms the following supporters have been joined in augmentation; first (when the Prince was created Count in 1865), the black eagle of PRUSSIA, and the red eagle of BRANDENBURG (they are ornamented as in the Royal Escutcheon, *i.e.*, the Prussian eagle bears on its breast an escutcheon of HOHENZOLLERN; the other that borne for the electoral dignity, *viz.*, *Azure, a sceptre in pale or*). Second (when he received the rank and title of Prince

in 1871), these supporters were made to bear banners, the dexter charged with the arms of LOTHRINGEN (LORRAINE, *ante*, p. 123), the sinister with the arms of ELSASS (ALSACE): *Gules, a bend between six open crowns in orle or*. The crest is: Out of an open crown, a Royal Crown, between two horns *per fess alternately argent and azure*. The motto is: IN TRINITATE ROBUR. The achievement is surrounded by a mantle of purple, lined with ermine, and surmounted by the princely crown.

A considerable number of grants have been made to other persons of less importance, who have had their arms augmented with *the Iron-Cross proper on a chief argent* (e.g. FLÖCKHER, FELDMANN, BAUMEISTER, ESKENS, METTLER, NACHTIGAL, etc.); or have had it granted as a portion of the crest (e.g. HAGEN, GÜNDEL, HARTROTT, etc.) Crosses of the Orders of the BLACK EAGLE, ST. JOHN, the RED EAGLE, and that POUR-LE-MÉRITE have been occasionally used in something like the same way. Since the institution of the ORDER OF THE CROWN, in 1861, a pretty frequent use has been made of a chief of dark blue (the colour of its ribbon) charged (not with the Cross of the Order but) with a golden crown, by way of augmentation.

SWEDEN.—GUSTAVUS ADOLPHUS, King of SWEDEN, granted in 1627 to Sir HENRY ST. GEORGE an augmentation as follows: *Argent, a chief azure, over all a lion rampant gules crowned or; on a canton of augmentation, of the last an escutcheon of the Royal Arms of SWEDEN: (Azure, three open crowns or.)*

To many of the Swedish generals, especially in the eighteenth century, augmentations were granted consisting of coats of elaborate quarterings, often separated by a cross patée-throughout, and generally lacking in true heraldic taste. These are the coats in which one meets cannon, and bombs, and the panoply of modern warfare. A curious mode of augmentation was the grant of the

crowned Royal-cypher either to be borne as a quartering, or (still more strangely) to be placed between the crests. The Barons SCHMIDT thus use the figures **XIV.** between two interlaced **C**'s, beneath a Royal Crown. In the arms of the Barons TAWAST the first quarter is: *Azure, the Royal-Cypher G A beneath a Crown, and having within the G the figures IV, all or.* The Counts of the same name have a like quarter, but the cypher is of interlaced **C**'s, enclosing the figures **XIII.** The Counts UGLAS, in 1799, have the like quarter, but the cypher is **G III.**

The Barons FLEETWOOD, of English descent, were so created in 1654, and had a grant of the following arms: *Quarterly, separated by a cross patée-throughout argent, 1 and 4. Argent, a lion rampant gules; 2 and 3. Azure, a Royal-Crown or. En surtout the arms of FLEETWOOD: Per pale nebuly azure and or, six martlets, 2, 2, 2, counter-changed.*

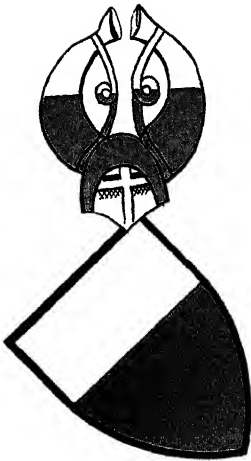
SPAIN.—The arms granted to COLUMBUS show the mode adopted at that time in conferring heraldic distinctions. His first grant was, *Tierced in mantle*: 1. CASTILE; 2. LEON, *Argent, a lion rampant gules crowned or*; 3. (in base) *Azure* (representing the sea), *studded with islands argent, bearing trees proper, and the soil strewn with golden grains.* The crest was the Royal Orb with its cross. Later these arms were thus amplified: *Quarterly, 1. CASTILE; 2. LEON; 3. Azure, semé of islands, and half surrounded by terra-firma argent, all bearing tropical trees vert, and semé with golden grains; 4. Azure, five anchors in saltire or.* The whole escutcheon *Enté en point; Barry wavy argent and azure* (Plate VI., fig. 1).

HERMAN CORTEZ had assigned to him: *Quarterly, 1. Or, the Imperial eagle sable; 2. Sable, three antique crowns or; 3. Gules, a lion rampant or; 4. Azure, rising out of a base barry-wavy argent and of the field, the City of MEXICO proper.* On an escutcheon *en surtout* the arms





WAPPENROLLE VON ZÜRICH.



I.



II.



III.

I. Hohenberg (25.)

III. Röteln (143).



IV.

II. Teck (21).

IV. Bregenz (127).





of ARRAGON : *Or, four pallets gules ; within a bordure of CALABRIA (Argent, thereon eight crosses potent sable).*

Sometimes grants of augmentation consisted of a bordure of CASTILE ; or of a *bordure composé* of CASTILE and LEON.

VASCO DA GAMA, whose arms were : *Chequy of fifteen* (in three perpendicular rows) *Or, and gules, on each piece of the last two bars-gemels argent*, had an augmentation of the Royal Arms of PORTUGAL to be borne *en surtout*. (v. Plate X., fig. 2.)

The coat (Plate X., fig. 6) granted to the Incas of Peru by the Emperor CHARLES V., at Valladolid in 1544, may be here recorded, it was : *Tierced in fess:—(a) Azure, a sun in splendour or ; (b) Vert, a rainbow proper enclosing the Imperial eagle sable, and having on either side a serpent ondoyant paleways argent ; (c) in base, Gules, the castle of CASTILE or.* Above the escucheon *a serpent gliding fessways proper ;* as a *quasi* crest, but not on a helm or crown.

## CHAPTER IV.

### HERALDIC MARKS OF ILLEGITIMACY.

SEEING that even legitimate cadency is a matter which has been treated very inadequately by most Heraldic writers it is little wonder that the modes of indicating illegitimate descent have been passed over still more lightly. NISBET (from whom SETON'S remarks are, for the most part condensed), MONTAGU, and PLANCHÉ are the only British writers who have treated it in anything approaching a satisfactory way, and even in their works four or five pages are all that are devoted to a subject which is both curious and interesting.

According to the correct ideas of former times the possession of coat-armour was the evidence of the *nobility* of the bearer. Now, as a bastard has no legal paternity, being in the eye of the law *filius nullius*, the ancient jurisconsults were disposed to deny the right of any illegitimate child, however princely or noble his actual paternity, to the use of *arma gentilitia*. HÖPING, in his treatise *De Jure Insignium* (cap. vii. 53), confines the right to those who have been formally legitimated either by the subsequent marriage of their parents, or directly by princely authority, and in the latter case only when the right to assume arms has been distinctly conferred in the letters of legitimacy. (BARTOLUS A SASSO FERRATO says that though this was the general rule it was not observed in Tuscany.)

See the curious treatise of Dr FELIX MALLEOLUS (*i.e.* HAMERLEIN) *de Nobilitate et Rusticitate Dialogus*, (*circa*

1444), printed as cap. xiv. in BURGERMEISTER'S *Bibliotheca Equestris*, ii., Theil., p. 395, 1720.

As a matter of fact in the Middle Ages, as Mr MONTAGU well remarks in his *Guide to the Study of Heraldry*, "Illegitimacy was really held as being but little derogatory. Opinion and usage were in this respect at variance with the letter of the law. The stern eye of the law looking upon the bastard as belonging to no family nor even to any nation, recognised in him, consequently, no rights either of blood or of inheritance; while the fact appears to have been that in most countries of Europe the natural children of nobles were always reputed noble; they intermarried with the highest families, and in France we find them sharing that invidious privilege of the nobility, exemption from taxes to which the rest of the people were subject."

So long then as public opinion favoured the observance of the law which forbade the use of the arms of their parent to children born out of wedlock it was their practice to assume, *mero motu*, or by legal grant, new arms for themselves; or else to use the arms of the wives whom they married.

But in later times the custom became general that the illegitimate children of a noble (*i.e.* of one who rightfully bore *arma gentilitia*) assumed their father's arms differenced in some striking manner, *e.g.* by the addition of some conspicuous charge to the shield; or in some of the ways hereafter to be indicated. FRANCIS THYNNE, LANCASTER Herald, in his discourse on the office of a herald, printed in HEARNE'S *Curious Discourses*, i., p. 140, says that "by the courtesy of the law of arms" a bastard "if he carry his father's name" . . . "shall bear the arms with a bastard-difference according to his difference of bastardy whereof there are twelve kinds," but he confesses that the meaning of each of these differences "ought to be well known to the heralds,

(though) I suppose few or none of us know it!" But PLANCHÉ is undoubtedly right in thinking that "no positive rules as to the mode of differencing were ever generally laid down, or at any rate attended to." The variety of the differences which we shall presently adduce prove the correctness of this assertion, yet there is no doubt that in early times the *brisure* most generally adopted was the bend (or bendlet) sinister. The old French writer DE VARENNES remarks:—"Que tous les Hérauts d'armes par un consentement général ont affecté cette seule pièce des escus d'armes que nous appellons barre" to this purpose (but *see* Vol. I., p. 144).<sup>1</sup>

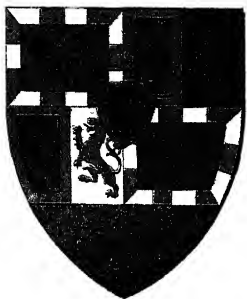
From the position of this bendlet, drawn diagonally from the upper sinister corner of the escutcheon to its dexter base, came the familiar expressions applied to persons of illegitimate birth, "être de côté gauche," and "von der lincken seite."

We have seen (Vol. I., p. 144) that the French name of the bend-sinister is *une barre*, and from this circumstance originated the common, but utterly incorrect, expression "a *bar-sinister*," often used by persons who ought to know better. But the *bar* (being a horizontal piece, a diminutive of the Fess), is not used like the French *barre* as a *brisure* for illegitimacy; a *bar-sinister* is an absurdity and impossibility. The *bend-sinister*, usually diminished to the size of a bendlet or baston, was one of the earliest, and most generally used *brisures* adopted to denote illegitimacy. In later times, as we shall see, it was further diminished into a still narrower bend called a *filet en barre*; and, later still, this was no longer carried across the whole of the shield but was shortened at both ends into the *baton-sinister*, or the *baton péri in barre*. PLANCHÉ, quoting from the earliest of our English *Rolls of Arms* (that known as GLOVER'S *Roll*, circa 1240-5) gives an instance of the *baton* being, as he thinks, a mark of illegitimacy. RICHARD LE FITZ MARMADUKE





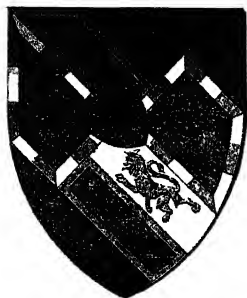
ILLEGITIMACY.



1. Jean, Bâtard de Bourgogne.



2. Phillipe, le Bâtard, Seigneur de Fontaines.



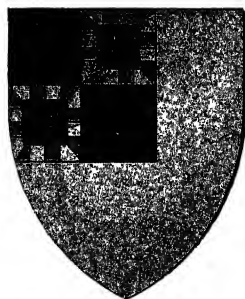
3. Antoine, Cte. de la Roche,  
"le grand Bâtard."



4. Jean, Bâtard de Bourgogne,  
Evêque de Cambray.



5. Antoine, Seigneur de Wacken



6. Phillipe, Sr. de Crubeque.





“de goules ung fescé et trois papegayes d’argent a ung baston d’azure surtout.” (The arms of MARMADUKE DE TWENG were the same without the baston.) But we must notice that the position of the baston is not specified as *sinister*, and the illegitimacy of the bearer is not clear.

The twelfth article of *Les Coutumes Générales des trois Bailliages de Lorraine* provides that:—

“Les Bastards advouéz des Gentilshommes seront de la condition des gens anoblis, pourveu qu’ils suivent l’estat de noblesse, et porteront tel nom et titre que leur Pere leur voudra donner. Mais ils barreront leurs surnoms, etc., leurs signatures, et porteront les armes de leur Pere barrées de barres traversantes entierement l’Ecusson de gauche à droit, et ne leur sera loisible ny à leur descendans d’oster les barres.” I have not observed any instance in which a signature was thus “bastardised,” though documents may exist to which such signatures were appended. The open way in which the appellation of “Bastard” was used in the Middle Ages upon seals, and in documents written or signed by persons of illegitimate descent, is sufficient to assure us that no feeling of shame would have prevented them from rendering obedience to such ordinances as those quoted.

The *Ordonnances* which were appointed in 1616 by the Archduke ALBERT and his wife for the regulation of the use of arms in the Low Countries (and which form the foundation of CHRISTYN’S *Jurisprudentia Historica*) prescribe :

“Ut spurio sanguine nati, quamvis rescripto Principis legitimati, ipsi Bastardi et naturales, barram insignibus interserant; Eorum autem liberi insignam notam quæ a secundo genitis legitimis rite eos distinguat.” Here in the second generation, it will be seen that some striking difference might replace the *barre*, or bend-sinister. (See ROUCK, *Den Nederlandtschen Herauld*, p. 343; fol. Amst., 1645.)

JEAN DE ST. REMY, Roi d'Armes de l'Ordre de la Toison d'Or in 1463, gives the following among the *Ordonnances* of the Dukes of BURGUNDY relating to marks of illegitimacy. "Un bastard doit porter ses armes comme son Pere, avec un traverse, et prendre son surnom de la Seigneurie dont son dit Pere s'attitule, et point es surnom de son Pere, n'estoit qu'il eust tel titre et surnom que les dites armes. Le Bastard ne peut oster la dite traverse sans le congé et licence du chef des armes, et de ceux du lignage portans les dites armes si ce n'estoit qu'il les voulut mettre en un faux escu." (See MENÊTRIER, *Recherches du Blason*, p. 220.) From this noteworthy statute we find that the *traverse*, or bend-sinister, might be disused, and a less prominent difference substituted for it, under certain circumstances.

SETON in his book on the *Law and Practice of Heraldry in Scotland*, referring apparently to the passage quoted above, says (p. 463), "According to MENÊTRIER a bastard cannot cancel or alter the baton without the consent of the chief of the family, unless he carries his arms in an oval escutcheon called a cartouche or false shield." Here SETON is clearly not quoting from MENÊTRIER at first hand, but from NISBET, who appears to have overlooked the important fact that the consent of the other members of the family as well as of its chief was requisite. Moreover, MENÊTRIER is speaking of the *traverse*, or bend-sinister, and not of its modern and less obtrusive diminutive the baton. But I refer to this passage of NISBET, repeated in SETON, mainly for the purpose of pointing out that the *faux escu* to which the *Ordonnances* refer is not, as these writers suppose, "an oval escutcheon called a cartouche," or false shield. (In Vol. II., p. 26, NISBET repeats "'faux escu,' i.e., false shield which we take for a cartouche." By reference to plate i. in his first volume we find that this cartouche is a simple oval escutcheon.)

Such oval escucheons, or cartouches, are of frequent use in foreign armory, especially by ecclesiastics, and certainly have never been in any nation a mark of illegitimacy. But the *faux escu* is simply a shield with a *bordure*. This is clear when we consider the meaning attached by the old heralds to the word *faux*; it is equivalent to *voided*. Thus in GLOVER'S *Roll*, JOHN DE VIPONT bears "de goules à six faux rondlets d'or," the charges being the well-known *annulets*. Again, ROGER BERTRAM bears "de goules et ung faux escucion et croisele d'or," while in the *Roll of Arms of the time of EDWARD I.* the same arms are thus drawn, *Gules, crusilly an orle or*. There are many examples, but one more will suffice. The familiar coat of JOHN BALLIOL: *Gules; an orle argent*, is blazoned in GLOVER'S *Roll*, "de goules ove ung faux escocheon d'argent." That of EUSTACE DE BALLIOL in the same *Roll* is given as: "*d'azur au faus escocheon d'or crusule d'or*." The *faux escu* is clearly therefore a shield with an orle, or bordure, within which the arms of the bastard might be borne. It is, however, right to add that at least one Continental Herald of the first rank applies the term *escu faux*—(*scutum falsum*)—to the plain shields upon which the arms of bastards were borne in a quarter, or large canton, SPENER, *Opus Heraldicum*, p. gen., p. 360. Of this use examples are given below. (Plate XVI., fig. 6; and Plate XVII., fig. 2.)

Another of the Burgundian *Ordonnances*, given by MENÉTRIER from ST. REMY, is as follows:—

"Les fils de Bastards, nez et procreez en loyal mariage, si leur mere est gentil femme, doivent porter leurs armes ecartelées de Pere et de Mere, ayant tousiours la traverse au quartier du Pere, ou si autrement les veulent porter sans traverse les peuvent porter toutes pleines en un faux escu."

But we must not imagine that every coat which bears

a traverse, or a bendlet-sinister, is necessarily that of a person of illegitimate descent. Marks of bastardy were never brought under strict rules, and in early days there was even less attempt at systematic arrangement than in later times. PLANCHÉ observes that "in the *Roll* of EDWARD II.'s time the legitimate sons bear batons and bends," whilst, to our surprise, we find "Sir JOHAN LOVEL *le bastarde*" bearing the arms of LOVEL: *Undée or and gules*, differenced with *un label de azure*!" the usual mark of cadency appropriated to legitimate offspring. But I incline to believe that this appropriation of the label to "Sir JOHAN LOVEL *le bastarde*" is an error. It appears from the *Roll temp.* EDWARD I. that there were two Sir JOHN LOVELS living at the same time. In the *Roll* neither is called "*le bastard*"; but while one differences with *a label azure*, the other uses *a bendlet sable*. This is obviously a much more likely coat to have been borne by "*le bastard*," and I accordingly think that the chronicler of the *Roll* of EDWARD II. has wronged the legitimate JOHN in this matter.

I have in my cabinet an impression from a seal of the fifteenth century of which the legend is \* *Sigillum johis bastardi de Clyfforde armig*: The coat of CLIFFORD: *Chequy or and azure a fess gules*, is debruised by a bendlet (dexter) which, however, passes *under* the fess. (This seal is described in *Brit. Mus. Cat.*, vol ii., No. 8663.) The supporters are two wyverns. Among the knights made by EDWARD III. at the siege of Calais in 1347 was "Sir . . . GREY, *Le basterd*," who bore the arms of GREY (*Gules, a lion rampant within a bordure engrailed argent*) debruised by a *baston* (dexter) *sable*. In the BROUGHBRIDGE *Roll* this *baston* is *goboné argent and gules*.

Sir JOHN DE WARREN, natural son of JOHN, last Earl of the ancient house of WARREN, who died in 1347,

bore the arms of WARREN : *Chequy or and azure with a canton of* (the arms of his mother, ALICE DE NERFORD) *Gules, a lion rampant ermine* (v. ante, p. 33, and Plate V., fig. 6). Two other illegitimate brothers of Sir JOHN are said by BROOKE to have borne the legitimate differences of, in one case *a chief argent* ; in the other of *a bordure engrailed sable*. (See SPENER, *Opus Her.*, p. g., p. 360.) Sir WILLIAM DE WARREN, another natural son of the Earl, is reported to have borne : *Chequy or and azure, a chief ermine* (WATSON'S *Memoirs of the Earls of Warren and Surrey*, ii., 67). RANULF DE WARREN is said to have used : *Argent, the arms of WARREN upon a pile*. (*Ibid.*, ii., iii.)

The curious coat of PETER FITZWARIN which appears on his seal in 1332 (*Cat. of Seals in Brit. Mus.*, vol. ii., No. 9788), is worthy of notice, as being possibly an instance of illegitimacy indicated in a singular way. The shield is charged with a bend-compony, but the lines in bend-sinister which form the compones are alternately plain and indented. The bend, therefore, practically consists of a succession of representations of the arms of FITZ-WARYN : *Quarterly, per fess indented* (tinctures not given, but properly *argent* and *gules*).

The earliest instance with which I am acquainted of the use of arms by a royal bastard is the case of FITZ-ROY, natural son of HENRY I., to whom is assigned : *Argent, on a canton gules a lion of ENGLAND*. The *Kentish Roll of Arms*, probably of the close of the reign of HENRY III., and erroneously called the *Acre Roll*, includes the arms of "RICHARD *fix le rey*," who appears to be a natural son of King JOHN. He bears the old arms of NORMANDY : *Gules, two lions passant-gardant or* ; in other words, the arms of ENGLAND differenced by the omission of one of the charges. PLANCHÉ engraves the seal of JOHN DE VARENNE, another illegitimate son of King JOHN, which also bears two lions passant-gardant.

One of the ancient modes of indicating illegitimate descent was that by which the father's arms were borne in a bend on an otherwise uncharged shield. Thus the arms of Sir ROGER DE CLARENDON, natural son of EDWARD THE BLACK PRINCE (d. 1376), were: *Or, on a bend sable three ostrich feathers, each having its quill fixed in an escroll argent*. These were derived from the shield which was called by the Prince his "arms for peace":—*Sable, three ostrich feathers, the pen of each passing through an escroll argent bearing the motto ich diene*. This shield, in accordance with the testamentary instructions of the prince, is placed on his tomb in Canterbury Cathedral alternately with his "shield for war":—FRANCE and ENGLAND *quarterly, with a label argent*.

JOHN DE BEAUFORT, K.G., eldest natural son of JOHN of GHENT by KATHARINE SWINFORD, bore: *Per pale argent and azure* (the well-known Lancastrian colours), *on a broad bend the arms of LANCASTER*:—ENGLAND, *a label of FRANCE*. (Cf. Plates XVI., fig. 3, and XVII., fig. 1.) This JOHN (created Earl and Marquis of SOMERSET), and the other children of JOHN, Duke of LANCASTER, by KATHARINE SWINFORD, were legitimated by Act of Parliament (20 RICHARD II.); and then substituted for the above, the Royal Arms *within a bordure componé argent and azure*. His brother Cardinal BEAUFORT used the same with *a crescent argent* in the centre point for difference; and the other brother, THOMAS, Duke of EXETER, made his bordure *componé of ermine and azure*. After 1417 he changed the bordure to *argent and azure, on each pane of the latter a fleur-de-lis or*.

It will be noticed that these arms were assumed or granted when the BEAUFORTS were *legitimated*; and accordingly that the bordure *goboné* was originally no more a mark of illegitimacy in England than it was in France, where it was a mark of legitimate cadency even



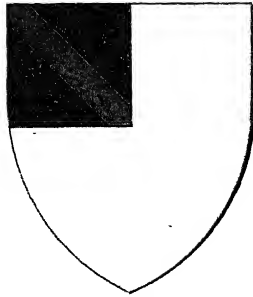




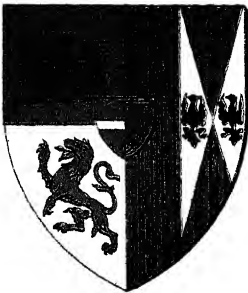
ILLEGITIMACY.



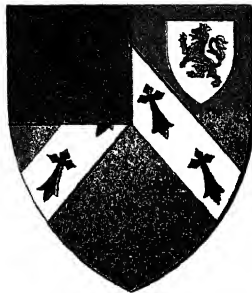
1. Matthieu, "le grand Bâtard de Bourbon."



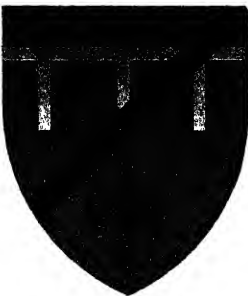
2. Jean, Seigneur de Rochefort.



3. Don John of Austria.



4. Jean, Seigneur de Praet.



5. Jean, Cte. de Dunois.  
(Original arms.)



6. Alfonso of Castile.



for Royal Princes (*v.* p. 26). Indeed, it had been so used in ENGLAND by HUMPHREY, Duke of GLOUCESTER, fourth son of HENRY IV., the tinctures being *argent and sable*. (ANTIGONE, natural daughter of Duke HUMPHREY, bore her father's arms with *a baton azure*, and impaled this coat with the arms of her husband, HENRY GRAY, Earl of TANKERVILLE.)

The arms of the legitimated BEAUFORTS are now borne by the SOMERSETS, Dukes of BEAUFORT, who descend from CHARLES SOMERSET, created Earl of WORCESTER, a natural son of HENRY BEAUFORT, third Duke of SOMERSET. CHARLES originally debruised his father's arms with a baton, or bendlet-sinister, which did not pass over the bordure. His crest and badge were subjected to the same *brisure* (*Excerpta Historica*, pp. 328, 329). His eldest son relinquished the baton, and, as if in obedience to the *Ordonnance* quoted at p. 173, assumed another *insignem notam* by placing the whole BEAUFORT arms on a broad fess in a golden shield. This, however, was soon discontinued by his descendants. We may compare this use of the coat on the fess with the arms borne by JEAN, *bâtard de Bourgogne*. (See Plate XVI., fig. 4.)

Sir JOHN DE CLARENCE, natural son of THOMAS, Duke of CLARENCE, son of HENRY IV., bore a coat composed from the Royal Arms: *Per chevron gules and azure, in chief two lions counter-rampant-regardant, in base a fleur-de-lis, or.*

Mr MONTAGU also gives the following extract from the *Cottonian MS.* (Tiberius, E. viii.), in the British Museum. "The base son of a noble woman if he doe geve armes must geve upon the same a surcote . . . but unless you doe well marke such coat (you) may take it for a coat flanché." This is illustrated by an example from GLOVER'S MS. (*Lansdowne MSS.* 872), where a certain RADULPHUS DE ARUNDEL bears the

coat of the FITZ-ALANS, Earls of ARUNDEL (*Quarterly*, 1 and 4. *Gules, a lion rampant or*; 2 and 3. *Chequy or and azure*) *debruised by a "surcoat" argent*, the "surcoat" being the part of the field remaining between the flaunches. MONTAGU reasonably suspects that this RADULPHUS was a son of Cardinal BEAUFORT by the Lady ALICE FITZALAN, daughter of RICHARD, Earl of ARUNDEL.

An early instance of the *baton péri en barre* (i.e. the *bendlet-sinister coupé at both ends*, and this is what NISBET means when he speaks of a *baton*) is found in the arms of ARTHUR PLANTAGENET, Viscount LISLE, natural son of EDWARD IV. by ELIZABETH LUCY. He bore: *Quarterly*, 1. FRANCE *quartering* ENGLAND; 2 and 3. ULSTER (*Or, a cross gules*); 4. MORTIMER (cf. Plate IV., fig. 4); and over all *a baton péri en barre azure*. In the "List of Standards and Arms" in *Excerpta Historica*, p. 167, these arms of the House of YORK are *debruised*, not by the *baton*, but by *a bendlet-sinister azure*. From the same MS. we learn that crests and badges were also subjected to marks of bastardy. On his banner, which is of four stripes *azure* and *purpure*, the crest borne by ARTHUR PLANTAGENET:—the silver lion of MARCH, is charged on the breast with *a bendlet-sinister gules*; and his badge, the golden falcon and fetterlock, is similarly *debruised*. He also used another crest derived from the old PLANTAGENET badges; viz.: *On a cap of maintenance gules, turned up ermine, and inscribed in front with the letter A, a genet gardant, per pale sable and argent, between two broom-stalks proper.* (*Excerpta Historica*, p. 327.)

HENRY FITZROY Duke of RICHMOND and SOMERSET (natural son of HENRY VIII., by ELIZABETH, widow of Sir GILBERT TALBOT, bore: *The Royal Arms within a bordure quarterly of ermine, and of counter goboné or and azure, debruised by a baton-sinister argent.*

*Over all an escutcheon of pretence: Quarterly gules, and vairé or and vert, a lion rampant argent, on a chief azure a castle between two buck's heads silver, attired gold.* (*Excerpta Historica*, p. 337.) The blazon given by HEYLYN, *Help to English History* (Edn. of 1773) is somewhat different. This shield affords a good example of the debased state of armory in the time of HENRY VIII., on which we have already remarked. We have in it both bordure and baton where one alone was needed, and the complicated escutcheon of pretence is a mystery unless we count it a further mark of illegitimacy. It was certainly not borne to denote marriage with an heiress, for the Duke's wife was MARY, daughter of THOMAS HOWARD, Duke of NORFOLK; nor can we well suppose the arms to have been those borne by the Duke's mother; indeed if they were their employment by the Duke would be anomalous.

Much better heraldic feeling is evident in the entirely new coat granted in the same reign to "Sir JOHN STANLEY, *bastarde*":—*Or, three eagle's legs erased gules; on a chief azure three buck's heads cabossed of the field.* Here, the stag's heads on the *azure* chief, are derived from the same bearings which appear on the *azure* bend of the STANLEYS; and the eagle's legs are also taken from a STANLEY badge. Six such legs, *or*, appear on the standard of the Earl of DERBY in the reign of HENRY VIII. The field is tawny and vert, and bears also the STANLEY crest.

Sir ROGER CHOLMELEY, Chief Baron of the Exchequer (1546-1552), natural son of Sir RICHARD CHOLMELEY, Constable of the Tower, bore: *Gules, the "sword of Justice" in fess, between in chief a helmet, and in base two garbs or.* (Cf. the CHOLMONDELEY coat, Vol. I., Plate XXXIV., fig. 4.)

The illegitimate sons of CHARLES II. usually bore his arms debruised by a *baton-sinister*, but the ill-fated

JAMES FITZROY (his son by LUCY WALTERS), created Duke of MONMOUTH, in 1663, had a grant of the following:—*Quarterly, 1 and 4. Ermine, on a pile gules three lions of ENGLAND; 2 and 3. Or, a shield of FRANCE within the Royal-Tressure of Scotland.* For this coat was afterwards substituted the Royal Arms, *debruised by a baton-sinister argent*, and having over all an escutcheon of SCOTT of BUCCLEUCH. The *batons-sinister* used by CHARLES FITZCHARLES, Earl of PLYMOUTH, in 1675; and by CHARLES, Duke of SOUTHAMPTON, were respectively of *vair*, and of *ermine*. Those of HENRY FITZROY, Duke of GRAFTON; and of GEORGE FITZROY, Duke of NORTHUMBERLAND, were *goboné* respectively of *argent and azure*; and of *ermine and azure*. That of CHARLES BEAUCLERC, Duke of ST. ALBANS, was of *Gules, thereon three roses argent, barbed and seeded vert*. MARY TUDOR, daughter of King CHARLES II., had a grant of the Royal Arms *within a bordure quarterly of ermine, and of counter-composé argent and gules*; CHARLES LENNOX (his son by LOUISE RENÉE DE PENANCOËT DE KEROUALLE, Duchess of PORTSMOUTH and of AUBIGNY), bore the Royal arms *within a bordure goboné gules and argent, the silver panes each charged with a red rose of ENGLAND*; over all an escutcheon of AUBIGNY: *Gules, three buckles or*.

The arms of JAMES FITZ-JAMES, Duke of BERWICK, son of JAMES II., were those of the King, *within a bordure goboné gules and azure charged alternately with lions of ENGLAND, and fleurs-de-lis of FRANCE*. HENRY FITZ-JAMES (the *Grand Prior*), and his sister HENRIETTA, bore the Royal arms *debruised by a baton-sinister of FRANCE*.

Lady KATHARINE DARNLEY, daughter of JAMES II. by KATHARINE SEDLEY, bore the Royal arms *within a bordure composé of ermine, and of FRANCE*.

In later times WILLIAM GEORGE FITZ-CLARENCE, Earl of MUNSTER, bore the arms of his father WILLIAM IV. (omitting the crown from the escutcheon of HANOVER; and its official *surtout*) debruised with a *baton sinister azure, thereon three anchors or*.

This closes the list of the Royal Bastards of ENGLAND who were acknowledged by their parents, or created Peers of the Realm. Space does not permit us to record their crests and supporters here, but we may remark that the crests granted to them were *usually* formed out of the Royal Crest, a chapeau being substituted for the crown, the lion being also crowned with a parti-coloured coronet, and gorged with the *composé* collar. The supporters were formed similarly; and a greyhound, or horse, often replaces the unicorn.

Having seen that the usual differences for Royal bastards were the *baton-sinister* and the *bordure goboné*, we now turn again for instances of the English practice to examples of less illustrious origin. The common difference was certainly the *bendlet-sinister* (afterwards shortened into the *baton-sinister*, the *baton péri en barre* of the French heralds), thus the MAINWARINGS of Croxton (who descend from the family of that name at Over Peover), in 1546 bore the arms: *Gules, two bars argent, differenced by a bendlet or*. There are plenty of similar examples, but other modes of brisure were occasionally employed. CONYERS of Essex and Yorkshire, bore the arms (*Azure, a maunch or, debruised by a bendlet-goboné ermine and gules*). This appears to be a mark of illegitimate descent, though it must be admitted that in early Rolls of Arms the *bendlet-goboné* has not always this intent. CUTHBERT TUNSTALL, Lord Bishop and Palatine of DURHAM, 1530-1559 (who is said to have been an illegitimate offshoot of the old TUNSTALL family which bore: *Sable, three combs argent*), changed the tincture of his coat from *sable* to *azure*



(See TONGE'S *Visitation of Durham*, p. 26, Surtees Society).

WILLIAM HERBERT, son and heir of Sir RICHARD HERBERT (elder of the two natural sons of WILLIAM, first Earl of PEMBROKE), was created Baron HERBERT of Cardiff, and Earl of PEMBROKE, in 1551. He bore the HERBERT arms (*Per pale azure and gules, three lions rampant argent*) within a *bordure-goboné or and gules, on each pane of the last a bezant*. (See CAMDEN'S *Visitation of Huntingdonshire*, 1613, p. 17.) This *bordure* was discontinued by the third Earl, and was not replaced by any other "notable mark." It would be curious to inquire if the assumption of the full arms of the family had the sanction of the College of Arms.

In 1603, Sir THOMAS EGERTON was created Baron ELLESMERE, and in 1616, Viscount BRACKLEY. He was a natural son of Sir RALPH EGERTON, Lord High Chancellor, who died in 1616, just as he was about to be created Earl of BRIDGEWATER, and this title was conferred on his son. He bore the EGERTON coat (*Argent, a lion rampant gules between three pheons sable*), with the brisure of *a bordure engrailed of the last*. Here we have the *bordure-engrailed*, which is a mark of lawful cadency, improperly used to indicate bastardy; and even it was dropped, apparently in or after 1720, when the EGERTONS had become Dukes of BRIDGEWATER.

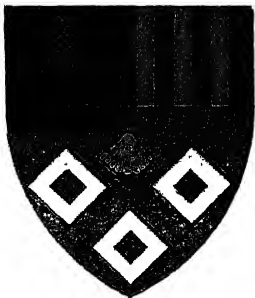
In 1627, MONTJOY BLOUNT, natural son of CHARLES, Earl of DEVONSHIRE, was created an English Baron; and in the next year, Earl of NEWPORT. He bore the arms of BLOUNT (*Barry nebuly or and sable*) within a *bordure-goboné argent and gules*. JOHN SWYNBURNE, of Chopwell, Durham, an illegitimate son of JOHN SWYNBURNE, of Nafferton, had, in 1551, the SWYNBURNE arms (*Per fess gules and argent, three cinquefoils counter-changed*) within a *bordure goboné argent and gules*.

In the *Visitation of Huntingdon*, published by the

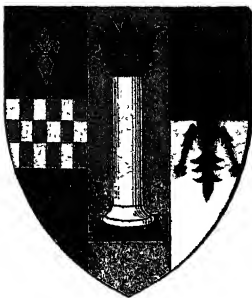




MARSHALLING.



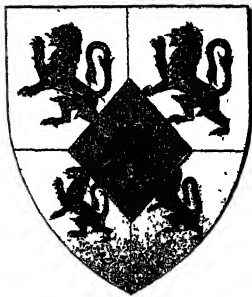
1. Cornille de Berghes.



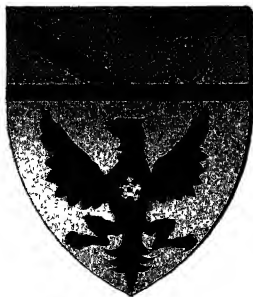
2. Spinola, Marq. de los Balbases.



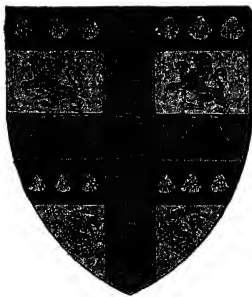
3. John, Duke of Coimbra  
Prince of Antioch.



4. Albuquerque.



5. Ramsay of Barnton.



6. Lady Ampthill.



Camden Society, the pedigree of BALDWYN of Stoughton in that county, has a shield of quartered arms: 1. BALDWYN, *Per pale azure and or, a fleur-de-lis between three crescents counter-changed*; the second quarter is: *Or, a lion rampant purpure, the base enté (curved) argent*. To appearance this latter is a coat of LACY, debased for bastardy. But another use of the *enté* is recorded under Marhalling.

The laxity and venality which brought the old heralds into disrepute come out in connection with this matter of marks of bastardy. In 1661, HOLME writes to DUGDALE on behalf of a young gentlewoman who was illegitimate . . . . "not to have a Batune across the Coat," but to change the tinctures. The fee offered is five pounds. The postscript to the letter is as follows: "There is an aldermane's sone in Chester whose great-grandfather was base borne, whom I have been treating with sev'all tymes about the alteration of his coat, telling him for £10 and not under it may be accomplished; five he is willing to give, but not above; if y<sup>w</sup> please to accept of that sune y<sup>w</sup> may writt me a line or two." (*Herald and Genealogist*, ii., 151.)

The BYRONS, Lords BYRON, originally bore their coat (*Argent, three bendlets enhanced gules*) within a *bordure sable*. The fact is stated in FOSTER'S *Peerage*, but not the reason why. This we find in the most valuable *Complete Peerage* of Mr COKAYNE, "*Norroy*," now in course of publication (vol. ii., p. 98). The family was of illegitimate descent; Sir JOHN BYRON of Newstead, and the next two or three generations, bore the *brisure*, and then quietly allowed it to drop.

The MONTAGUS, Dukes of MANCHESTER; and the Earls of SANDWICH, retain a *bordure sable* as the difference of the MONTACUTE coat: *Argent, three fusils conjoined in fess gules*. This, it is said, marks descent from SIMON, a younger brother of JOHN, the third MONTACUTE

Earl of SALISBURY. But Sir EGERTON BRYDGES (in his edition of COLLINS' *Peerage*, vol. ii., pp. 42-43), points out that there is not the slightest evidence of the existence of this SIMON; and that the bordure was probably assumed as a mark of illegitimacy to denote the descent of the MONTAGUS from JAMES MONTAGU of Ludsdowne in Kent, natural son of THOMAS, last Earl of SALISBURY.

*A bordure-goboné argent and azure* was the *brisure* used with the arms of SHEFFIELD (*Argent, a chevron between three garbs gules*) by CHARLES HERBERT, or SHEFFIELD, natural son of JOHN, Duke of NORMANBY and BUCKINGHAM.

In 1780 Mr ZACHARY of Arley-kings in the county of Worcester, obtained a patent entitling him to quarter the arms of SACHEVERELL (*Argent, on a saltire azure five waters bougets or*) within *a bordure-wavy erminois*. His maternal ancestor WILLIAM MUCKELOW had married FRANCES, natural daughter of HENRY SACHEVERELL of Morley who died in 1620. I know of no earlier example than this of the use of the bordure-wavy for the purpose of indicating illegitimate descent, though in modern times it has become the special mark employed by the English Officers of Arms. It is noteworthy that DUGDALE had already granted in 1665 the SACHEVERELL arms within *a plain bordure gules* to GEORGE SACHEVERELL, the son of VALENCE, another illegitimate child of HENRY SACHEVERELL.

In 1781, JOHN INGLEBY, natural son of Sir JOHN INGLEBY of Ripley, was created a baronet, and bore his paternal arms (*Sable, an estoile argent*) with the difference of *a bordure engrailed goboné or and gules*.

The MANNERS arms, differenced by *a bordure-wavy gobony argent and sable*, were borne by JOHN MANNERS, of Grantham (a natural son of Lord WILLIAM MANNERS), whose son WILLIAM was created a baronet in 1793. In

this case the crest was differenced by the addition of a *bendlet-sinister wavy, goboné or and sable*. The sinister bendlet-wavy is often used in modern practice to difference the crests of the persons whose arms are debauched by the bordure-wavy. In the crests of RICH, WYNDHAM, and EUSTACE, and possibly in others, a *saltire wavy or*, has been substituted for it, for no apparent reason. In another, that of HARVEY, the crest has no mark of illegitimacy. In other cases, such as PUNSHON, it has been converted into a *pallet-wavy azure*, which is almost unobservable on the body of a lamb passant.

In the curious series of grants to the seven natural children of Colonel THOMAS LEGH of Lyme (d. 1797), the crests of the three sons are differenced by pallets-wavy of variant tinctures. Only one of these lines survives.

No good object would be served by giving here a detailed account of the many modern instances in which the present *brisure* of a bordure-wavy has been granted. The curious inquirer will find sufficient examples in the plates of any *Baronetage*. There are one or two instances in which other bordures, *nebulé* or *dovetail*, have been used with similar intent.

The arms of the munificent Sir RICHARD WALLACE, adopted son and testamentary heir of the Marquess of HERTFORD, were a new coat derived from the arms of the family of WALLACE: *Gules, on a pile between two ostrich's heads erased argent, each holding in its beak a horseshoe or, a lion rampant of the field*. (It is now understood that, though the Baronet was not of legitimate descent, he was not, as at one time reputed, the son of the Marquess himself.)

We may sum up the foregoing as concerning English use thus:—The chief marks of illegitimacy were the bendlet, or baton-sinister; though sometimes the *faux escu*; or a shield with a bordure, was employed. Instead



of the paternal arms thus debased, an entirely new coat was sometimes granted, the charges of which had some plain reference to the bastard's parentage. Later, the *bordure-goboné*, originally a mark of legitimate cadency, became a recognised mark of illegitimacy. Since the close of last century the *bordure-wavy* has been the ordinary difference, or *brisure*, employed by the Officers of Arms, in England and Ireland, in grants to persons of illegitimate descent. The crests of persons to whom arms have been granted thus debased, are differenced, sometimes by the use of wavy lines of partition, sometimes by the addition to them of wavy pallets, saltires, or more generally of bendlets-sinister.

We may remark that the *bordure-wavy*, now so often used, may be quite as fitting a mark of illegitimacy as the old baton, or sinister-bendlet, if only its import be generally recognised. But as the knowledge of heraldry becomes more diffused, and the meaning of the *bordure-wavy* more generally understood, we may expect that the complaisance which caused its substitution for the older and better known *brisures* of illegitimacy will again devise some other less known mark, in disregard of the fact that armorial insignia were intended to be plain and clear evidence of descent, and to speak with no ambiguous voice as to the origin of their bearers. It seems to me that in the case of persons whose susceptibilities are too tender to permit them to bear plain and distinct evidence of their descent, the alternative and ancient plan should be adopted, and a new coat composed, as in the instances given of CLARENCE, STANLEY, CHOLMELEY, and WALLACE. This is a course which does wrong to no man ; and which seems, to me at least, more honourable and straightforward than that of granting the paternal arms with such obscure differences as (even if they continue to be carried) to confound their bearers with the legitimate cadets of an ancient family.

With regard to this matter, I am obliged to differ from my late friend Mr BOUTELL, who thinks that "this very ambiguity may not be the least satisfactory element of the existing practice" (*English Heraldry*, p. 196). The ambiguity may, I admit, be satisfactory to those who have cause to desire it; but it is not so, I think, to the legitimate cadets. A cadet of a great house, bearing his coat-armour properly differenced, will hardly hear with satisfaction that his illegitimate kinsmen, after perhaps a brief use of the *bordure-wavy*, have dropped it altogether, and in painted glass and sculptured stone set up for themselves the undifferenced arms of the family, and so claim a position superior even to that of the lawful cadets.

Still the brisures of illegitimacy may, upon fit occasion, be removed by proper authority. A modern instance occurs to me in which a baronet who bore his arms thus differenced, received a grant of the undifferenced arms of his family on the occasion of his being created a peer of the realm.

SCOTLAND.—In Scotland at an early period distinctive marks for bastardy seem to have been rarely if ever employed; families of illegitimate descent bore differences which were also borne by lawful cadets. In his Preface to the *Exchequer Rolls*, vol. i., p. cxxx., Dr BURNETT records one case which may possibly be an exception to the then general rule. MARGARET, wife of ROBERT GLEN, was a natural daughter of King ROBERT BRUCE. MARION, one of the co-heiresses of GLEN married (*temp.* ROBERT III.) Sir JOHN BOSWELL of Balgownie and brought him the estate of Balmuto. Since that time the BOSWELLS have quartered a coat which has no resemblance to that of GLEN, but has been conjectured to be that of ABERNETHY, viz.: *Or, a lion rampant gules, over all a ribbon sable*. But no heiress, or co-heiress, of ABERNETHY is known to have married a GLEN; and, as

the ribbon was a general mark of bastardy, it seems probable that this coat may indicate descent from the natural daughter of ROBERT BRUCE.

The third and later Earls of DOUGLAS were illegitimate, and to the DOUGLAS Earls of ANGUS the deeper stain attached of incestuous bastardy, yet they all carried the simple DOUGLAS coat ; and the families of Drumlanrig and Cavers, sprung from two natural sons of the second Earl of ANGUS, bore : the one *a bordure engrailed gules*, the other *a plain bordure gules*, perhaps at first *azure*. After Drumlanrig was made Earl of QUEENSBERRY he was permitted to make his bordure plain, and change its tincture to *or*. His descendant the first Marquess received permission to place upon this golden bordure the double tressure of Scotland, and so to convert his *brisure* for illegitimate descent into a great additament of honour. (See *Herald and Genealogist*, iii., 506.) It should be noted that Cavers bore only the arms of DOUGLAS, but Drumlanrig quartered therewith the coat of MAR, for difference. On the other hand Sir WILLIAM DOUGLAS of Nithsdale, natural son of the third Earl of DOUGLAS, carried (according to Sir DAVID LINDSAY) DOUGLAS *debruised by a riband or*, and quartered with EDGAR, for the lordship of LIDDESDALE.

The majority of Churchmen, whether legitimate or not, used to bear the undifferenced coat of their family. Bastards of the Royal House, however, even when ecclesiastics, had usually, though not always, some difference suggesting their illegitimate birth ; a bend, or bendlet, though also in use for legitimate differencing, being the most frequent. Thus THOMAS STEWART, Archdeacon of St. Andrews, a natural son of ROBERT II., carried SCOTLAND *debruised by a bend counter-compony* (LAING, ii., 931). ALEXANDER STEWART, Earl of MAR by marriage, a natural son of *the Wolf of Badenoch*, bore no decided mark of bastardy, but

quartered *Or, a fess chequy argent and azure between three crowns gules* (a composite coat of STEWART and GARIOCH) with the arms of MAR.

JAMES STEWART, Earl of MORAY, natural son of JAMES IV., bore the feudal coat of MORAY, quartered with SCOTLAND *debruised by a bendlet*.

ROBERT STUART, natural son of JAMES V., Abbot, afterwards Commendator, of Holyrood, bore at one time the arms of SCOTLAND undifferenced. (It should be remembered that the external ornaments of ecclesiastical dignity were in themselves an adequate difference.) His son PATRICK, Earl of ORKNEY, quartered SCOTLAND *debruised by a riband*, with the feudal arms of that Earldom. FRANCIS STUART, afterwards Earl of BOTHWELL, whose father, the Prior of Coldingham, was also a natural son of JAMES V., had in 1665 the Royal coat differenced with a *riband*; and later bore VAUS quartered with HEPBURN, and the undifferenced Royal coat *en surtout*. The Regent MORAY (half brother of ROBERT STUART, Commendator of Holyrood) used SCOTLAND *surmounted by a bendlet*; his descendants in the female line adopted the *bordure-composé*, thus: *Quarterly*, 1 and 4. *The Royal Arms, within a bordure composé argent and azure*; 2. *Or, a fess chequy argent and azure*, for STUART of DOUNE, husband of ELIZABETH, Countess of MORAY; 3. *Or, three cushions within the Royal-tressure gules*, for the Earldom of MORAY. This *bordure-composé* was borne by the STUARTS of Avandale and Ochiltree, on whose legitimacy doubts had been thrown; but one of the family, JAMES, Earl of ARRAN, to assert his claim to legitimacy, quartered SCOTLAND undifferenced, and STUART with a label of three points. Sir JAMES HAMILTON of Fynnart, the *Bastard of Arran*, sealed at one time with HAMILTON *debruised by a bend*, but later dropped the *brisure* and even assumed the tressure. Dr BURNETT informed me

some years ago that in later times the *bordure-componé* had been adopted as a brisure "by illegitimate branches of other families, and is still to be found in the Lyon Register in modern times, *e.g.*, GORDON of Cairnbulg, 1811, and others, even in my time." But it was clearly understood to have no such meaning in the case of families who bore it of old, as the WALLACES of Ellerslie, and HAMILTON of Preston and Fingalton. Later, when the *bordure-componé* had become used as a mark of illegitimacy, the HAMILTONS took a plain *bordure*, and the WALLACES a *bordure counter-componé*. In 1742 ARCHIBALD CAMPBELL, heir of Ellerslie through his mother, registered the WALLACE coat with the *bordure-componé*; but in 1808, when Sir ILAY CAMPBELL again recorded the coat, the *bordure* was altered to *counter-componé*. (It is a mistake of SETON that this last *bordure* (*counter-componé*) was ever a mark of bastardy; it occurs frequently in the Lyon Register as a mark of cadency for families known to be of legitimate descent.

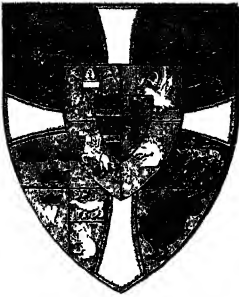
The late Mr STODART brought to my notice an instance in the Lyon Register of 1763 where a double mark of bastardy is assigned to Colonel WILLIAM CAMPBELL, natural son of ARCHIBALD, Duke of ARGYLE; viz., a *baton-sinister gules*, and a *bordure-componé argent and azure*.

HAMILTON, Lord BARGENY, who derived from a legitimate son of the first Marquess of HAMILTON, bore HAMILTON quartering ARRAN (*Argent, a ship with furled sail sable*) *all within a bordure-componé argent and azure, the argent panes charged with hearts gules, the azure with mullets argent* (in fact a DOUGLAS *bordure*). The HAMILTONS of Samuelston, who descend from Sir JOHN HAMILTON of Clydesdale, natural son of the first Earl of ARRAN, have a singular mark of illegitimacy; *Gules, a roundle chequy argent and azure between three cinquefoils of the second*. The HAMILTONS of Blair,





MARSHALLING AND ILLEGITIMACY.



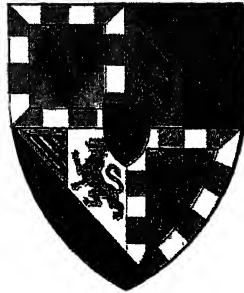
1. Denmark.



2. Sweden.



3. Barons Gyllenhjelm.



4. Baldwin of Flanders.



5. John of Portugal, Duke of Valencia.



6. Michael Angelo Buonarrotti.





who derived from JOHN, Archbishop of ST. ANDREWS, another natural son of the first Earl of ARRAN, bore: HAMILTON and ARRAN *quartered within a bordure-componé argent and gules, charged alternately with saltires and buckles counter-changed.*

The MURRAYS of Simprim descend from a natural son of the first Lord ELIBANK, and bear his arms differenced by a *bordure-goboné argent and gules.*

According to the present usage of the Lyon Office the *bordure-goboné* retains the meaning which, as NISBET says, has only attached to it by "late practices;" and though in some ancient coats—for instance in that of the STEWARTS, Earls of CASTLE-STUART in Ireland—it is still retained as a mark of legitimate cadency, it is also the mark which is assigned in the Lyon Office at the present time as the proper difference for the illegitimate child of a person entitled to bear arms.

On the other hand the *bordure-wavy*, which as we have seen is employed for this purpose in England and in Ireland, is in Scotland a mark of legitimate descent. Dr BURNETT could only find for me one instance in which it had been granted in Scotland as a mark of bastardy (SHARP of Kincarrochy, in 1813). (The bordures in the arms of WRIGHT, ERSKINE of Cambo, and OCHTERLONY, are English, not Scottish grants.)

The *bordure-wavy* as a Scottish mark of lawful cadency is borne by GRANT of Rothiemurcus; GORDON of Rusco; CRAUFURD of Cartsburn; GORDON of Hallhead; CAMPBELLS of Inveraw, etc. (See NISBET, vol. ii., plate ii.). WILLIAM, younger brother of Sir ROBERT HERRIES, had the *bordure-wavy gules* granted in 1789 as a legitimate difference. In 1872 it was granted by LYON to a cadet of the English family of ALSTON. In this case the *bordure-wavy* or, *charged with three fleurs-de-lis gules*, may not improbably expose the legitimacy of the wearer to unfounded suspicion in England. It ought not to be

difficult, I humbly think, for the Heraldic authorities of the three kingdoms to agree to some uniformity of practice in this matter. ULSTER'S present practice is identical with that of the English College, but in 1542 an O'NEILL differenced with *a bendlet-sinister sable*. *A plain bordure gules* seems to have been the difference assigned to some illegitimate PLUNKETTS, *c.* 1600, while another PLUNKETT descent is shown in the coat of JOHNSTON: PLUNKETT *within a bordure-goboné argent and azure* (BURKE, *General Armory*, 2nd edition, p. 545). In 1705, WILLIAM BUTLER, natural son of JAMES, Duke of ORMONDE, had a *bend-sinister componé argent and azure* assigned as his difference.

We now turn our attention to the practice of other European states.

FRANCE.—One of the earliest instances which have come under my notice is the coat of PIERRE, Bishop of NOYON in 1240, a natural son of PHILIP (AUGUSTUS) II. He bore FRANCE-ANCIENT, *with a bend-sinister argent*. This was also the brisure borne, with FRANCE-MODERN, by HENRI, Chevalier d'ANGOULÊME, Grand Prior of the Order of St. JOHN in France, a natural son of HENRI II. Another son of HENRI II., HENRI DE ST. REMI DE VALOIS, bore: *Argent, on a fess the arms of FRANCE (Azure, three fleurs-de-lis or)*. These arms were retained by his descendants, of whom the last were JEANNE, Comtesse de la MOTTE (so notorious in connection with the story of the diamond necklace of Queen MARIE ANTOINETTE), and her sister MARIANNE.

CHARLES DE VALOIS, Duc d'ANGOULÊME (natural son of CHARLES IX. by MARIE TOUCHET), debruised the arms of FRANCE with *a bend-sinister or*.

CÆSAR, Duc de VENDÔME (elder of the sons of HENRI IV. by GABRIELLE D'ESTRÉES), bore FRANCE-MODERN *debruised by a baton gules, thereon three lions rampant argent*. This was derived from the brisure of

the legitimate house of BOURBON-VENDÔME, which bore: FRANCE-ANCIENT, *over all a bend gules, thereon three lions rampant argent*; and to this last-named coat a *bendlet-sinister argent* was added as a brisure by JEAN, *Bâtard de Vendôme*, a natural son of LOUIS, Comte de VENDÔME (d. 1447). The legitimated children of LOUIS XIV. bore: FRANCE-MODERN, *debruised by a baton sinister gules (un baton péri en barre)*.

The line of the Dukes of BOURBON, descending from the younger son of (St.) LOUIS IX. affords several interesting instances of illegitimate cadency. JEAN, *Bâtard de Bourbon*, Sr. de ROCHEFORT, natural son of Duke PIERRE I. (d. 1356), bore a plain silver shield with BOURBON on a quarter, or large canton (*d'Argent, au franc quartier de FRANCE à la bande de gueules*). (Plate XVII., fig. 2.) The BOURBON difference of a *bend gules* was diminished to a *baton* (dexter) after the reduction of the number of *fleurs-de-lis* in the Royal Arms to three, and this coat, BOURBON-MODERN, was borne by the Princes de CONDÉ, etc.

JEAN, *Bâtard de Bourbon*, son of Duke JEAN I., who died 1444, bore: BOURBON, *over all a bend-sinister argent*, LOUIS, *Bâtard de Bourbon*, Comte de ROUSSILLON, Amiral de FRANCE (d. 1486), son of Duke CHARLES I., bore: "*un bâton noieux de gueulles mis en barre brochant sur le tout*." Père ANSELME (i. 308), makes the baton a *bend-sinister nouveau gules*. His wife, JEANNE, *Bâtarde de FRANCE*, (daughter of LOUIS XI., by MARGUERITE SASSENAGE), bore, FRANCE-MODERN, a *bend-sinister argent*. (SPENER erroneously gives him a *bend-sinister gules*, *Op. Her.*, p. gen., p. 119.)

MATHIEU, Baron DE LA ROCHE, *le grand Bâtard de Bourbon* (d. 1505) (Plate XVII., fig. 1), bore: *Argent, on a bend the arms of BOURBON (d'Argent, à la bande de FRANCE, à la cotice de gueules)*. His sister MARGUERITE appears to have borne the modern arms of BOURBON,

differenced by a *second baton crossing the other in bend-sinister or*. REYNAUD, *Bâtard de Bourbon*, son of Duke CHARLES, as Archbishop of Narbonne in 1472, used the coat here assigned to MATHIEU, Baron DE LA ROCHE.

In the ORLÉANS line we find the following among others :—*Le Bâtard d'Orléans* (d. 1380), son of PHILLIPE, Duc d'ORLÉANS, younger brother of King JEAN II., bore : FRANCE-ANCIENT, *a label goboné argent and gules, over all a bendlet-sinister argent*. This was borne by his brother LOUIS, Bishop of POITIERS, in 1392.

It has been said that the arms of the house of ORLÉANS were FRANCE, *a label argent*. The celebrated JEAN, Comte de DUNOIS, *Bâtard d'Orléans*, b. 1403, was the son of LOUIS, Duc d'ORLÉANS, by MARIETTE D'ENGHIEN, wife in 1389 of ROBERT, Seigneur de CANY, and had these arms differenced by *a bendlet (or cotice) sinister sable*. (Plate XVII., fig. 5.) CHARLES VII. permitted DUNOIS to change the position of the bendlet to the dexter, as if he had been a legitimate cadet. As we find him later bearing the *cotice argent*, the change of tincture was probably made on the same occasion ; but his descendants, the Dukes de LONGUEVILLE, bore : ORLÉANS, *a bendlet-sinister gules*. A son of DUNOIS, FRANÇOIS, Grand Chambellan de FRANCE, bore : ORLÉANS, *with a baton coupé in bend argent*.

In the case of the bastards of the house of ANJOU (of which the arms were FRANCE, *a bordure gules*) the bendlet-sinister does not pass over the bordure.

As a curious modern instance I give here the arms of the Duc de MORNAY, a notability of the Second Empire, and the moving spirit of the *Coup d'État* of 2nd December. It is understood that he was a natural son of the Comte de FLAHAULT by Queen HORTENSE. His arms were : *Argent, three martlets sable, for FLAHAULT ; within a bordure, componé of the arms of the FRENCH EMPIRE*

(*Azure, the eagle and thunderbolt or*), and of DAUPHINY (*Or, a dolphin embowed azure.*)

FLANDERS. — BAUDOUIN, *Bâtard de Flandre*, and his sister BEATRIX, children of LOUIS DE CRESSY, Comte de FLANDRE (d. 1351), both bore; *Argent, on a canton* (or *quarter*), the arms of FLANDERS (*Or, a lion rampant sable.*) Their brother ROBERT bore the same but with the field *crusily sable*. Another brother PETERKIN, whose name I do not find in VRÉE'S list, bore: *Gules, a swan argent, and a canton of FLANDERS.*

LOUIS DE HAEZE, eldest of the illegitimate children of LOUIS LE MALE, Count of FLANDERS (d. 1385), bore: *Vert, on a canton of the arms of FLANDERS* (*v. l'Armorial de Gelre*); his daughter BEATRIX, and his other sons appear to have used the field *argent*. One of these LOUIS LE FRISON, Seigneur de PRAËT et de WOESTINE, married MARIA DE GHISTELLES, and their son JEAN DE FLANDRES, Seigneur de PRAËT, etc.: bore on his seal the arms of his mother, *Gules, a chevron ermine*, placing also the arms of FLANDERS on a quarter, for his father, and adding in the sinister chief point an escucheon, *Argent, a lion rampant gules, crowned or*, for LIMBURG. (See Plate XVII., fig. 4)

The grandson of this JEAN DE FLANDERS was LOUIS, 4th Seigneur de PRAËT, *Chevalier de la Toison d'Or* (No. clxxx.), Governor of Holland, and *Chef des Finances* to CHARLES V. According to CHIFFLET he bore FLANDERS, "*brisé d'une billette d'argent sur la patte droite du lyon.*" But in *Les Recherches des Antiquitez et Noblesse de Flandre* it is said: "Il porta de Flandres plein, sauf que la lyon à la première patte tenoit un anneau d'argent; autres disent qu'il avoit une espine au travers de la dicte patte. (In MAURICE'S plate it is a billet.)

BURGUNDY.—The most curious and interesting series of brisures for illegitimate descent is to be found in the

following notes on the arms of the principal bastards of BURGUNDY.

CHRISTYN, in his *Jurisprudentia Heroica*, gives several brisures besides the *baton*:—*la pointe coupée*; *le chef coupé*; *la pointe trianglée*; *le chef taillé*, or *tranché*, or both; *escloppé à dextre, et à senestre*; and the Burgundian series furnishes us with examples of all.

JEAN, *Bâtard de Bourgogne*, son of Duke JEAN, *Sans peur* (who died 1479), bore his father's arms: *Quarterly*:—1 and 4. FRANCE, *a bordure-goboné argent and gules*, for BURGUNDY-MODERN; 2. *Bendy of six azure and or, a bordure gules*, BURGUNDY-ANCIENT; *impaling, Sable, a lion rampant or*, for BRABANT; 3. BURGUNDY-ANCIENT (as before), *impaling, Argent, a lion rampant gules, crowned or*; for LIMBURG; *over all FLANDERS, Or, a lion rampant sable*; the whole debriused by a *pointe*, or *champagne*, or (this is *la pointe coupée* of CHRISTYN). (See Plate XVI., fig. 1.) Later in life JEAN took Holy Orders, and became Provost of Bruges and Bishop of Cambray. His fine seal, date 1482, is engraved in VRÉE, *Généalogie des Comtes de Flandre*. On it both chief and point are coupé, so that the arms are borne on a very wide fess (see Plate XVI., fig. 4). They are: *Quarterly*, 1 and 4. FRANCE-ANCIENT (intended doubtless for BURGUNDY-MODERN, but there is no bordure); 2. BURGUNDY-ANCIENT, *impaling* BRABANT (*Sable, a lion rampant or*); 3. BURGUNDY-ANCIENT, *impaling* LIMBURG (*Argent, a lion rampant gules crowned or*). *Over all FLANDERS*.

In the MS. of the Concordat of Cambray the arms of JEAN as Bishop are blazoned differently: *Quarterly*, 1 and 4. *Or, three lions rampant azure* (See of CAMBRAY); 2 and 3. BURGUNDY-ANCIENT, *quartering* BURGUNDY-MODERN, *over all FLANDERS*; the whole is debriused by a bendlet-sinister which (if my memory serves correctly) passes *under* the FLANDERS escutcheon.

ANTOINE, Comte de la ROCHE, *le Grand Bâtard de Bourgogne*, Knight of the Golden Fleece, No. liv., one of the many illegitimate children of Duke PHILIPPE *Le Bon*, bore (according to CHIFFLET, and MAURICE) the arms of his father (BURGUNDY-ANCIENT and MODERN, BRABANT, LIMBURG, and FLANDERS as above), *debruised by a bendlet-sinister argent*; but on his seal (in VRÉE, *Généalogie des Comtes de Flandre*, p. 126), these arms without the bendlet are placed on a broad bend (see Plate XVI., fig. 3). In this plate the bearings are made to range with the bend, and this is the manner in which they appear upon the seals of ANTOINE and BAUDOUIN DE FLANDRE, in VRÉE, *Généalogie des Comtes de Flandre*, plates cxxvi, cxxviii. MAURICE, who was King of Arms, makes the quarterings on the bend to run as in a quartered shield: the sinister chief and dexter base being cut off, as in our Plate XIX., fig. 19 (from MAURICE, p. 235), but the arms are those of MARGUERITE, daughter of BAUDOUIN, and wife of JEAN DE LANNOY, Knight of the Fleece, and Seigneur de MOLEMBAIS. An interesting series of papers relating to the tournament held in Smithfield between ANTHONY WOODVILLE, Lord SCALES, brother of the Queen; and his namesake the Bastard of BURGUNDY, will be found in *Excerpta Historica*, pp. 171-222. In conjunction with his brother BAUDOUIN, ANTOINE led the van of the Burgundian army at Granson. The brothers were also present, and made prisoners, at Nancy. LOUIS XI. held ANTOINE in high honour, and gave him considerable grants of land. CHARLES VIII. made him Knight of the Order of ST. MICHAEL.

ANTOINE had an illegitimate son of the same name, who was Seigneur de la CHAPELLE, and is said to have borne the quartered arms of BURGUNDY on a broad fess, or *coupé en chef et en pointe*, "sic duobus discerniculis notatum, sive bis ruptum," says CHRISTYN, quoted by



NISBET. There are, however, a sufficient number of instances in which a like arrangement was used by the natural son of a person of legitimate descent, so that I feel exceedingly doubtful about CHRISTYN'S accuracy if he implies that it was a mark of double bastardy. This ANTOINE'S legitimate grandson ANTOINE, fourth of the name, was Seigneur de WACKEN, etc., and Vice-Admiral. His seal bears his arms emblazoned on the sail of the ship which denoted his office; and I have engraved them from it on Plate XVI., fig. 5. They have the *chef coupé*, and are also *enté en point*.

MARINE DE BOURGOGNE, wife of GUILLAUME DE VERGY (*Chev. de la Toison d'Or*, No. 278) bore the full quartered coat of BURGUNDY, with a small *enté en point gules*; and the same arrangement was used a century later by HERMANN DE BOURGOGNE, Comte de FALAIS, who died in 1636.

PHILIPPE, *Bâtard de Bourgogne*, Seigneur de FONTAINES, who was a natural son of ADOLPH, a legitimate grandson of *le Grand Bâtard*, and was legitimated in 1534, bore the quartered arms of BURGUNDY on a wide chevron in a plain shield. (See Plate XVI., fig. 2.) In this manner were also borne the arms of PHILIPPE, natural son of Duke PHILIPPE *Le Bon*. He was Seigneur de SOMELDYCK, and was elected *Chevalier de la Toison d'Or* in 1500. He was also Admiral by sea. Later in life he took Holy Orders, and, having been legitimated in 1505, he became in 1516 Bishop of UTRECHT. DAVID, *Bâtard de Bourgogne*, son of Duke PHILIPPE, appears to have borne the full quartered coat of BURGUNDY, *sans brisure*. He surmounted his shield with a coronet of *fleurs-de-lis* alternating with strawberry leaves; and also used the ensigns of his ecclesiastical rank. He was Bishop of Terouenne in 1451, then of Utrecht in 1455, and died in 1496. Among the knights who accompanied ANTOINE, *le Grand Bâtard de*

*Bourgogne*, to England was PHILIPPE DE BRABANT, Seigneur de CRUBEQUE, a natural son of Duke PHILIPPE. He bore a plain shield with the quartered arms of FLANDERS and BURGUNDY-MODERN on a large canton (*see* Plate XVI., fig. 6).

PHILIPPE, *bâtard de Nevers*, son of PHILIPPE, Comte de NEVERS (a younger son of Duke PHILIPPE the Bold) bore BURGUNDY-MODERN, debruised by a *bend-sinister goboné argent and gules*.

In the painted glass of a window in the south aisle of the great church at Haarlem I observed the arms of a member of the family of SCHAGEN (now known as BEIJEREN-SCHAGEN), which derives its origin illegitimately from one of the Bavarian Counts of HOLLAND. It is, *Bendy or and gules* (HODENPYL, for maternal descent), and on a very large canton are the arms of the Bavarian Counts of HOLLAND:—*Quarterly*, 1 and 4. BAVARIA; 2 and 3. HAINAULT *quartering* HOLLAND.

The Counts of WALHEIM descended from JEAN, natural son of JEAN, Duc de BRABANT (d. 1428). Of this family was JEAN DE BERGHES, Seigneur de WALAIN, elected *Chevalier de la Toison d'Or* in 1481. He bore: *Vert, three mascles argent* (for his maternal descent from BAUTERSEM); *on a chief Or three pallets gules* for MECHLIN; *and over the whole a canton of BRABANT*:—*Sable, a lion rampant or*.

The Seigneurs of WITTHEM, who had the same ancestry, bore:—*Quarterly*, 1 and 4. BRABANT; 2 and 3. *Argent, a cross engrailed azure*; without any brisure.

SPAIN.—The armory of Spain furnishes remarkable instances of heraldic brisures for illegitimacy, entirely distinct from those already recorded.

TELLIUS, Count of BISCAY, who died in 1370, an illegitimate son of ALFONSO XI., bore: *Per saltire, in chief the arms of CASTILE*; *in flanks LEON*; *in base, Argent, an eagle displayed sable*, for SICILY.

Another bore: *Argent, on a lozenge-throughout gules a castle or*, for CASTILE, *each division of the argent charged with the lion of LEON*. (Later this coat is attributed to the ALBUQUERQUES; see Plate XVIII., fig. 4; but the lozenge had ceased to be *throughout*.)

The great family of HENRIQUEZ, Dukes of MEDINA DEL RIO SECO, descending from a natural son of ALFONSO XI., bore, like DON PEDRO DE TRASTAMARA, the arms of LEON, *chapeé ployé* of CASTILE. (Otherwise blazoned as *Tierced en mantle*, 1 and 2. CASTILE; 3. LEON; see Plate XVII., fig. 6.)

FREDERICK, Duke of BENEVENTO, a natural son of HENRY II. of CASTILE and LEON, bore: *Chequy of nine panes, five of CASTILE, four of LEON*. JAMES of XERICA, son of JAMES I., King of ARRAGON, by THERESIA DE BIDAURE, bore: ARRAGON (*Or, four pallets gules*) *charged with an orle of eight escucheons of BIDAURE* (*Or, a fess azure*).

HENRY, Grand Master of the Order of SANTIAGO, natural son of FERDINAND I., was progenitor of the Dukes of SEGORBIA who bore: *Tierced in pale*, 1. ARRAGON; 2. *Per fess* CASTILE and LEON; 3. SICILY.

DON JOHN of AUSTRIA, natural son of the Emperor CHARLES V., bore: *Per pale*, 1. *Per fess* CASTILE and LEON; 2. ARRAGON, *impaling* ARRAGON-SICILY; *Over all* AUSTRIA, *impaling* BURGUNDY-ANCIENT. (Plate XVII., fig. 3.) His sister MARGARET of PARMA bore the *surtout* only.

PORTUGAL.—In Portugal the Dukes of BRAGANZA, who descended from AFFONSO, natural son of King JOÃO I., and who themselves came to the throne in 1640, bore: *Argent, a saltire gules, thereon five escucheons azure, on each as many plates in saltire*. AFFONSO's sister BEATRICE married in 1405, THOMAS FITZALAN, Earl of ARUNDEL. Her seal bears the arms of FITZALAN, quartering WAR-

RENNE, the whole impaling the arms of PORTUGAL (as now used) without any brisure. (This seal is engraved in BOUTELL, *Heraldry, Historical and Popular*, p. 480).

The NORONHAS descend from AFFONSO, Conde de GIJOM, natural son of HENRY II. of CASTILE by ISABELLA, natural daughter of King FERNANDO of PORTUGAL; they quartered PORTUGAL and NORONHAS *within a bordure-composé or and vair*. (Tem por armas o escudo esquartelado; ao primeiro as armas de Portugal, ao segundo as de Castella, mantelado de prata, e dous Leoens de purpura batalhantes, e huma bordadura composta de ouro e veiros—*Nobiliarchia Portuguesa*, p. 311.) (NORONHAS thus bore the reverse arrangement to that described on the preceding page as the coat of HENRIQUEZ, etc.)

In Portugal, however, as elsewhere, the bendlet-sinister is a recognised mark of bastardy, and as such was borne by the ALBUQUERQUES. We find in the *Nobiliarchia Portuguesa* (p. 223) the following:—"Os bastardos haõ de trazer as armas com sua quebra de bastardia . . . . A quebra de bastardia he huma cotica ou risca, que atravessa o escudo em banda, como se vê nas armas da casa de Aveiro, a quem sómente vejo observar esta ley, por descenderem os Duques de D. Jorge, filho bastardo del Rey D. João II." The family here referred to bore the title of Conde de LANCASTRO, in remembrance of the descent of the Royal House from JOHN of GHENT, Duke of LANCASTER, whose daughter PHILIPPA was wife of Don JOÃO I. The connection was, however, remote, as that Prince was only great-grandfather of JOHN II. whose bastard son Don JORGE had the title DE LANCASTRO.

The SOUSAS, who derive their origin from MARTIN AFFONSO CHICHORRO, and AFFONZO DINIS, natural sons of AFFONSO III. by the two sisters SOUSA, bore

the following arms: the first, PORTUGAL quartering LEON; the second, PORTUGAL quartering SOUSA [*Argent, four crescents in cross* ("quadernas de meas Luas") *gules, the points meeting towards the centre*]. (This is the heraldic figure called a *lunel*, vide *Glossary*.)

The family of MENESEZ, who descend from Don ALONZO SANCHEZ, son of Don DIONIS (King Denis) of PORTUGAL by Doña TERESA MARTINEZ DE MENESEZ, bore: *Argent, a cross componé of nine pieces, five of CASTILE, four of LEON, between in each canton the five escucheons—the Quinas Reales—from the arms of PORTUGAL*. JOHN of PORTUGAL, Duke of VALENCIA DE CAMPOS, natural son of Don PEDRO I. bore: *Quarterly per saltire:—In chief and in base, Gules, five castles or, (of CASTILE); in each flank the arms of PORTUGAL-ANCIENT (without the bordure). The whole within a bordure of CASTILE* (Plate XIX., fig. 5).

SAVOY.—In the house of SAVOY the bendlet-sinister was the usual brisure for illegitimacy, but HUMBERT, *Bâtard de SAVOIE*, son of Count AYMON, bore the arms of SAVOY (*Gules, a cross argent*) *debruised with five mufles de lion sable*. (SPENER, *Opus Heraldicum*, p. gen., p. 360, quoting from MENÊTRIER, gives these charges as *five crescents azure*, but I think wrongly. See GUICHENON, *Hist. Généalogie de la Maison de Savoie*, iii., 271.)

In a MS. description of the arms of the Chevaliers who were present at Rome in 1312, on the occasion of the coronation of the Emperor HENRY, we find a somewhat similar coat borne. "M. Guillaume le Bastard, l'Écu de gueules à une croix d'argent à cinq aiglettes de sable." The eagles came from the original arms of SAVOY.

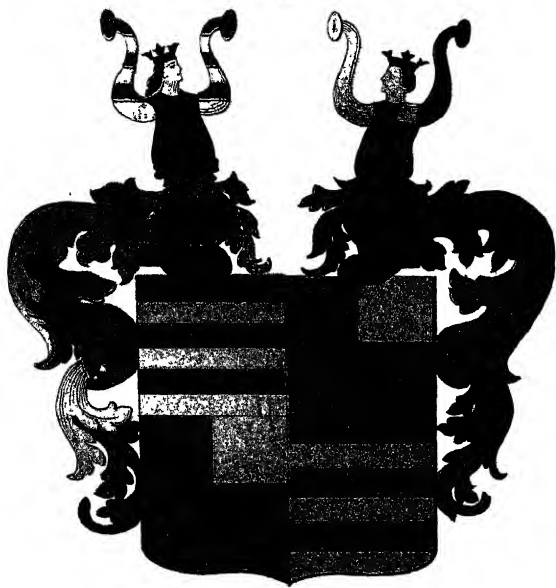
The brisure of a bendlet-sinister was used by RENÉ, *Bâtard de Savoie* (d. 1525), son of Duke PHILIP *Sansterre*; by ANSELMO, Count de COLIGNO, natural son of PHILIP, Prince of ACHAIA and the MOREA; and by ANTOINE





MARSHALLING.  
1. COUNTS VON RECKHEIM.

PLATE XX.



2. BARONS VON FLECKENSTEIN.





DE BUSQUE, a natural son of JAMES, titular Prince of ACHAIA.

It may here be noted that though the above-named PHILIP, Prince of ACHAIA, was the eldest of the house of SAVOY, yet, as he did not succeed to its possessions, AMADEO made him and his descendants difference by the addition of *a bend azure*, as a mark of the renunciation of the rights of seniority (GUICHENON, *Hist. de la Maison de Savoye*, i., 146). LOUIS DE SAVOIE, *Bâtard d'ACHAIE*, Seigneur de RACONIS, living in 1433, was a son of LOUIS, Prince of ACHAIA, and bore as his brisure the *azure bendlet*, but *sinister*. His descendants, by permission of LOUIS, Duke of SAVOY, turned this into the legitimate brisure of *a bend azure*.

BAVARIA.—In SIEBMACHER'S *Wappenbuch*, vol. ii., are the arms of two Bavarian families which are apparently of illegitimate descent. The family of NUSBERG (or NUSSBERG), plate lix., bear: *Gules, a fess fusilly-bendy argent and azure* (BAVARIA). The family of PÜNTZINGER (plate lxiii.) used BAVARIA *with a chief gules*. The Counts of HOLNSTEIN AUS BAYERN bore *the quartered arms of BAVARIA and the PALATINATE*, (*Sable, a lion rampant crowned or*), debriused by *a baton sinister gules over all*.

HESSE.—The Counts von SCHLOTHEIM in Hesse bear: *Quarterly*, 1 and 4. HESSE (*Azure, a lion rampant barry argent and gules*), *debruiused by a bendlet-sinister or*; 2 and 3. *Argent, an escutcheon reversed sable* for SCHLOTHEIM. (This is a remarkable difference from the arms of the legitimate Barons von SCHLOTHEIM, who bear: *Argent, an escutcheon sable*.) The Barons von SOMMERAU-BECK difference the arms of HESSE with a *bendlet-sinister gules*.

NASSAU-ORANGE.—MAURICE, Prince of NASSAU-ORANGE (d. 1625), had two natural sons, WILLIAM and LOUIS, Seigneurs of LECK. These had a coat of four of

the principal quarterings of their father's shield (1. NASSAU: *Azure, semé of billets bend-sinister wise, a lion rampant or.* 2. KATZENELBOGEN: *Or, a lion rampant gules, crowned azure.* 3. VIANDEN: *Gules, a fess argent.* 4. DIETZ: *Gules, two lions passant or*), and the only brisure was an escucheon bearing the arms of the Lordship of LECK (*Argent, a lion rampant sable*). The son of LOUIS was HENRY, Count of NASSAU-OUWERKERKE, Master of the Horse to WILLIAM of ORANGE, who afterwards created his kinsman's son HENRY, Earl of GRANTHAM in 1698.

HENRY FREDERICK, brother of MAURICE (whom he succeeded in the principality), had a natural son FREDERICK, Lord of ZULESTEIN, who bore the same arms as the Seigneurs of LECK, but substituted for its escucheon that of the Lordship of ZULESTEIN: *Gules, three zulen argent* (Vol. I., p. 404), *surmounted by a label of the same.*

In the Museum of Antiquities in the Porte de Hal at Brussels I noticed the interesting monumental brass of WILHELM DE GOICX (*circa* 1555); on it, among the escucheons denoting his descent, is one of NASSAU-plain, *enté en point argent*, evidently for one of his ancestors who was a bastard of that house. The Counts of CONROY in Brabant, who were illegitimate descendants of the house of NASSAU, bore: NASSAU *quartering* VIANDEN, (*vide supra*) the whole *enté en point azure*.

NORWAY AND DENMARK.—The Counts of DANE-SKIOLD-LAURWIGEN, and of DANESKIOLD-SAMSOË (who have the family name of GYLDENLÖVE), are illegitimate descendants of the Royal House of DENMARK and NORWAY. The former descend from ULRIC FREDERICK (d. 1704), a natural son of FREDERICK III. They bear: *Quarterly, 1 and 4. Azure, a lion rampant argent, crowned, holding in its fore-paws and standing on the long-handled Danish axe or* (the arms of NORWAY with change of

tincture), County of LAURWIGEN. 2. *Per bend-sinister or and sable.* 3. *Per bend-sinister sable and or*, County of JARLSBERG. These quarters are separated by a *cross patée-throughout argent*. On the centre point is a *crowned escutcheon, Gules, charged with a cross patée, and over all two lions passant-gardant in pale or.* *Sur le tout du tout, an oval escutcheon, Gules, crowned, and charged with the cypher F. III., also crowned or.* (The foundation of the escutcheon is SCHLESWIG, with change of tincture.) The Counts of DANESKIOLD-SAMSÖE descend from CHRISTIERN GYLDENLÖVE, natural son of CHRISTIERN V., and bear a somewhat similar coat:—*Quarterly, 1 and 4. Gules, a swan argent crowned and gorged with a coronet or* (STORMARN). 2. *Per bend-sinister azure and or.* 3. *Per bend-sinister or and azure.* The remainder as in the preceding coat, but the escutcheon *sur le tout du tout* has the cypher C 5 crowned, or.

SWEDEN.—TO KARL GYLLENHJELM, (natural son of CHARLES IX. by CATHARINE NILSDOTTER,) the following remarkable coat was granted: *Quarterly*:—1. *Tierced in bend-sinister, azure, argent, and gules; over all a demi-vase paleways* (the sinister half is omitted) *or.* 2. *Azure, an enchaussure in sinister base gules; over all a river in bend-sinister argent, whence issues a lion rampant or.* 3. As No. 2, but reversed, the *enchaussure* being to the dexter, and the river in bend with the lion rampant to the sinister. 4. As No. 1, but reversed, *Tierced in bend, azure, argent, and gules, over all a demi-vase, the dexter half being omitted.* These arms (Plate XIX., fig. 3), are derived, the first and fourth quarters from those of VASA; the second from the arms of GOTHLAND. (See the blazon of SWEDEN at p. 342). The GYLLENHJELM tomb is in the Cathedral of Strengnäs. The Counts of WASABORG (who descend from a natural son of GUSTAVUS ADOLPHUS by

MARGARET CABELLIAU), bear: *Quarterly, 1 and 4. Argent, two barbel addorsed gules, in chief a crown or.* 2 and 3. *Gules, a griffon rampant crowned or. Over all an escutcheon Sable, thereon a "vase" (or sheaf) or, debruised by a bendlet gules.* I noticed this escutcheon in a chapel on the south side of the Riddarholms Kyrka in Stockholm; but there the fish (which I took to be salmon), are *proper*, not *gules*. In the escutcheon *surtout* the bendlet is very narrow, and is, moreover, a bendlet-sinister.

Disregarding these Scandinavian examples, which are of modern date and debased style, we find that while the bend-sinister was the usual brisure, yet in the Low Countries the paternal arms were often borne upon a fess, canton, or other honourable Ordinary. In other cases, a point, or a champagne, or a chief was added. Occasionally the tinctures of the shield and its charge were inverted to denote illegitimacy as in the case of the family of SALINS, who bore: *Gules, a bend or*, while their legitimate predecessors carried the reverse. In the Peninsula a more frequent mode of denoting illegitimacy was by the assumption of a new shield composed from the parental quarterings, though the bendlet-sinister was sometimes used.

I must, however, remind the student that abroad a bend-sinister, *when not used to debruisse other bearings*, is no mark of illegitimacy; and its use carries with it no trace of suspicion. In Germany the custom referred to in Vol. I., on p. 145, has caused many shields bearing bends to appear as bends-sinister, as in the great armorial—SIEBMACHER'S *Wappenbuch*—where nearly every plate contains examples of bends converted into bends-sinister, and charges turned from the normal position to face the sinister, the helmets and crests being similarly *contournés*, simply for pictorial effect. (All this is, however, so contrary to the pre-conceived

ideas of the ordinary British Herald, that I have known amusing instances of a failure to grasp the truth on the part even of those who should have been the best informed.) In France a considerable number of the coats granted by D'HOZIER, in virtue of the edict of 1696, contain the *Barre*, or bend-sinister, as a principal charge. (See *L'Armorial Général de France*, by D'HOZIER.) Since the first issue of this book a new departure has been made, and the *bend-sinister* actually figures in a new British grant:—Sir EDWARD BURNE JONES, Bart., 1894, bears: *Azure, on a bend-sinister argent between seven mullets (four in chief, the rest in base) or, three pairs of wings addorsed purpure.*

## CHAPTER V.

### BADGES.

BEFORE we enter upon the subject of the external ornaments of armorial achievements the less familiar subjects of badges claims a little attention.

Family badges may probably have been the earliest form of hereditary insignia, preceding shield, or coat-armory (*vide infra*, p. 216). We have already noted that on the seal of LOUIS VII. of FRANCE (1137-1180) the single *fleur-de-lis* appears simply as a badge or device, not being included in a shield ; LOUIS'S successor, PHILIP AUGUSTUS, was the first who bore the *fleur-de-lis* in numbers on a shield (*vide ante*, Vol. I., Chapter XIII., p. 346). ODO BURNARD, in the reign of RICHARD I. sealed with a leaf as his badge, and afterwards with three leaves on his shield.

In Scotland in 1175, JOHN MONTGOMERY sealed with a *fleur-de-lis*, not enclosed in an escutcheon. (This is noticed as the MONTGOMERY device in a list of English badges in the reign of EDWARD IV.) His descendants bore three *fleurs-de-lis* as arms. ROBERT BRUCE, Earl of CARRICK (the competitor for the Scottish throne, and grandfather of King ROBERT I.), who had on his shield a saltire and chief, the latter charged with a lion passant gardant, also used a seal bearing this charge as his badge, not upon a shield.

WILLIAM DE YNAIS, or INNES, had in his homage seal of 1295 a single six-pointed star not on an escutcheon ; his descendants bore three stars. (Other examples are

given in Vol. I., at p. 51.) But if badges thus preceded formal hereditary arms they were also in high favour in the days of the purest heraldry. The badge was sometimes, as in the cases referred to above, identical with a charge of the shield, but this became less frequent in later times. Distinct as were crests and badges, the family badge sometimes came to be used as a crest. A badge may be described as a subsidiary family ensign, occasionally accompanied by a motto, borne not by the owner of it himself but by his adherents, dependants, or retainers. The silken hangings of beds, the tapestry of chambers, the caparisons of horses, as well as robes, were often powdered with badges. The badge was largely employed for all decorative purposes. In the fifteenth century, it was used (usually in combination with the crest) as a charge upon the Royal and knightly standards. (*Vide* Chapter IX.)

At an earlier period badges often formed part of the ornamental work of the seals of magnates of the fourteenth century. For instance, on the seal of RICHARD, Lord GREY of CODNOR, in 1412, the badge allusive to the name is, in a park a badger passant between ears of barley (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 10,277). In this and the following century, there was not one of the leading nobility who had not his "*household badge*" (SHAKESPEARE, *Henry VI.*, Act i., s. 1) which, like other heraldic insignia, was often allusive to a name, estate, or office. Some families had more than one badge in general use; thus, the PERCIES of Northumberland used as their chief badges the silver crescent, and a golden *locket*, or pair of manacles. These are sometimes combined, as on the standard of HENRY, 5th Earl, where the manacles are placed within the horns of the crescent. But the PERCIES also used (as on the standard of HENRY ALGERNON 6th Earl) a key in pale surmounted by an open crown (the badge of their barony



of POYNINGS), the falchion of FITZPAYNE, and the bugle-horn of BRYAN. (See Mr LONGSTAFFE's paper on "The Old Heraldry of the Percies," originally published in the *Archæologia Æliana*; and see also the "Lists of Standards" in *Excerpta Historica*, p. 334, etc.) The bear and ragged staff (originally two separate devices of the BEAUCHAMPS, Earls of WARWICK, the bear being allusive to their remote ancestor URSO), were united by the "King-maker," Earl of WARWICK, and the DUDLEYS who succeeded the NEVILLES, into one badge, "The rampant bear chained to the ragged staff." (A list of the principal badges is printed in the Appendix A. Others will be found in the Chapter on STANDARDS p. 299.)

KNOTS of particular form were not infrequently used as badges both in England and elsewhere; e.g. the STAFFORD knot, the BOURCHIER knot, the WAKE and ORMOND knot; in all these the silk is twined into some resemblance to the initial letter of the family name. In the BOWEN knot the allusion is double, it is formed of four *bows*, or loops, and each of these bears a resemblance to one form of the Greek letter B. Knots were also used to unite the badges of two families which had merged into one; or an official badge to a personal one. Thus, the badge of the Lords DACRE OF THE NORTH, was a silver escallop united by the DACRE knot *gules* to a ragged-staff *argent*. The escallop was one of the charges of their arms (*Gules, three escallops argent*); while the ragged-staff was said to commemorate the hereditary forestership of Inglewood; but Lord DACRE of GILSLAND, K.G., who bore this badge on his standard, married ELIZABETH, daughter and heiress of Lord GREYSTOCK, K.G., and the stock, or staff, may allude to his name.

The HUNGERFORDS used the badge of a sickle erect, the handle *gules banded or*. (See the seal of Sir ROBERT HUNGERFORD, where the shield is placed between two sickles, the blades each charged with an

ermine spot for cadency.) Later (when Lord HUNGERFORD married CATHARINE PEVEREL) the sickle was united by a knot to the golden garb of the PEVERELS, taken from their arms, *Azure, three garbs or*, as appears on a standard of their descendant EDWARD, Lord HASTINGS. (On the HUNGERFORD and PEVEREL Heraldry, in Cricklade Church, see a paper in *Notes and Queries*, 5th Series, viii., pp. 193, 194).

These badges which, as has been said above, were borne generally by the owner's dependants, must when possible be carefully distinguished from the personal devices, temporarily used by exalted persons alone, and not by their households, often with an occult meaning known only to the wearer and his mistress, or special friends, and which was also generally accompanied by an allusive motto. Mr MONTAGU, one of the first English writers who directed attention to the wide subject of badges and devices, gives several instances which he considers to come under the latter category. These include the salamander in flames of FRANÇOIS I., which occurs so frequently at Fontainebleau and Chambord, and of which there is a splendid example above the fireplace of one of the rooms in the Château de Blois. (It was used with varying mottoes—*Nutrisco et extinguo* ; *Jamais ne estaindra* ; and, as at Azay, *Ung seul desir*.) But personal devices sometimes became family badges, thus the star of the MONTMORENCYS combined with its Greek motto ΑΙΛΑΝΩΣ ; Lord LATIMER's human heart with its legend *à Dieu et à ma fiancée* ; and Sir THOMAS HENEAGE's heart-shaped knot with the motto *Fast tho' untied*, were eventually rather badges than devices. This whole subject has been very fully treated by Mrs PALLISER in her excellent volume *Historic Devices, Badges, and War Cries*, London 1870, and to that work the reader is referred for much interesting information, though it will be laid under contribution in the following

paragraphs, in which a brief account is given of some of the principal English Royal Badges, including personal devices.

First in order of these is the sprig of Broom, the famous *planta genista* which gave its name of PLANTAGENET to the great house of the Counts of ANJOU, Kings of ENGLAND ; of which it continued to be one of the badges up to the time of HENRY VIII. We have already seen, p. 180, that a *genet cat per pale sable and argent, between two broom-cods stalked proper*, was the crest granted by EDWARD IV. to his natural son, ARTHUR PLANTAGENET, created Viscount LISLE by HENRY VIII. A sprig of broom appears on each side of the throne in the Great Seal of RICHARD I. (*British Museum Catalogue*, No. 80). The occasion of the assumption of this badge by the house of ANJOU is entirely unknown. Upon his monumental effigy in Westminster Abbey the robe of RICHARD II. is ornamented with the peas-cods, or pods of the *planta genista*; the badge does not appear, however, to have been very frequently used in England, although a livery collar of broom-cods, with a white hart as the pendant, appears on a portrait of the same prince at Wilton. It does not appear among the Royal badges upon the standards given in *Excerpta Historica* from the MS. in Coll. Arm., i., 2.

A star between the horns of a crescent appears on the Great Seals of RICHARD I., and HENRY III. (*Catalogue of Seals in the British Museum*, Nos. 80 and 100).

EDWARD I. is said to have had as his badge *a rose or, stalked proper* (HARL. MS., 304 ; and from his time downward roses of gold, white, and red, were used as ornaments on their dress and furniture by many of the House of PLANTAGENET who descended from him.

ELEANOR of PROVENCE was the mother of EDWARD I., and Mr PLANCHÉ very plausibly suggests that from the sunny clime of Provence we have derived, not

merely the rose of our gardens, but the famous floral emblems of the rival Royal Houses of YORK and LANCASTER. The tomb of ELEANOR'S second son, EDMUND CROUCHBACK, Lord of LANCASTER, was painted with red roses. To his children, THOMAS and HENRY, descended the claim to PROVENCE. HENRY'S eldest son, the 1st Duke of LANCASTER, has on his seal a bunch of roses. JOHN of GAUNT married BLANCHE, the duke's younger daughter and heiress, and claimed PROVENCE accordingly. He bequeathed to St. Paul's Cathedral his bed powdered with roses.

Regarded, probably, as of minor importance to the white swan, the antelope, and other principal cognizances of the Royal House, the use of the rose was retained by the Sovereign, and by the older family of JOHN of GAUNT. Borne white by the House of YORK, the rose is said to have been allusive to the fair ROSAMOND CLIFFORD. It came to the House of YORK by the marriage of RICHARD of CONINGSBURGH, Earl of CAMBRIDGE, son of EDMOND of LANGLEY, Duke of YORK (fifth son of EDWARD III.), with his second wife MAUD, daughter of THOMAS, Lord CLIFFORD. It was tintured red by the House of LANCASTER, with the BEAUFORT line of which it seems to have been particularly associated; Shakespeare calls it the *Badge of SOMERSET*. Roses of the two colours seem to have corresponded to the livery colours of the PLANTAGENETS, and came, not unnaturally, to be the badge of the contending factions.

Both red and white roses occur on a standard of EDWARD IV., which also bears the Royal Crest of the crowned lion passant-gardant. Another standard, of which the principal device is the white Rose of YORK *en soleil*, has only smaller charges of the same. A third, bearing the white lion of MARCH, has only white roses.

The standard of HENRY V. has the heraldic antelope as its main charge, and its smaller ones are red roses only.

EDWARD III. had as his special badge *rays of the sun descending from a cloud*. (I notice that on the fifth and sixth seal of this Prince (*British Museum Catalogue*, Nos. 183 and 186), the legend on the reverse is said to be "preceded by a hand of blessing issuing from a cloud;" was this the origin of the badge?—or is it only a misdescription of the badge usually described as "a cloud and rays?"

This badge appears several times on the standard ascribed to EDWARD III., in the MS. (Coll. Arm.) so often referred to in this chapter. (It is not asserted that these standards were all contemporary with the Princes to whom they are assigned.)

The Swan, *argent, collared and chained or*, was a badge of the House of LANCASTER, derived from the BOHUNS, whose co-heiress HENRY IV. had married. According to PLANCHÉ the BOHUNS had inherited this badge, through the MANDEVILLES, Earls of ESSEX, from ADAM FITZ SWANNE, who held large estates in the time of the Conqueror. If this conjecture be correct the use of hereditary badges must have long preceded hereditary heraldry, (*v. ante*, p. 210).

The WHITE HART lying down (technically *lodged*), ducally collared, and chained *or*, was a cognizance of RICHARD II., and has been conjectured to be only a rebus on his name *Rich-hart*. On the other hand it is asserted that the badge was derived from THE FAIR MAID OF KENT, heiress of EDMUND of WOODSTOCK, whose badge was a white hynd ("the Whyte Hynd by the fayre mayden of Kent," HARL. MS., 304, fol. 12); and it is certain that RICHARD'S half-brother, THOMAS HOLLAND, Earl of KENT, used this, his mother's device. RICHARD II. also used the badge of a stock of a tree

for Woodstock, and this badge appears on the banners of HENRY V., etc.

The first distribution of the badge of a white hart as a livery collar was made by RICHARD II. at the jousts held at Smithfield on Sunday, October 12, 1390, in honour of his visitor the Count d'OSTREVANT (son of the Duke of HOLLAND), who was created a Knight of the Garter on the feast of ST. EDWARD, the following day. We read that the King distributed his badge of the white hart, gorged with a crown and chain of gold pendent therefrom, to twenty-four Knights of the Garter, in the presence of his stranger guests.

He had in his ninth year mortgaged certain jewels *à la gyse de cerfs blancs* (RYMER).

*The Wardrobe Accounts* of 1399 show that "Two jaks volants," or streamers, were to be prepared for the King's visit to Ireland, of which one was to be worked with white harts. (It is curious that the crest assigned to Ireland (HARL. MS., 1073) was a white hart issuant from a castle. It not improbably dates from this expedition.) JOHN of GAUNT bequeathed to his daughter, the Queen of PORTUGAL, "*mon meilleurx cerf d'or*," and the Duchess of YORK in 1392 left to the King, "*mon cerf de perle*."

Another cognizance of RICHARD II. was THE SUN IN SPLENDOUR. The second seal of HENRY IV. (*British Museum Catalogue*, No. 301) has a background composed of quatrefoil spaces charged alternately with suns, and roses *en soleil*. The same badges appear on the first and fourth seals of EDWARD IV. (*British Museum Catalogue*, Nos. 300, 313), for the Yorkists always cherished the memory of the unfortunate king who had declared ROGER MORTIMER his heir in preference to the descendants of JOHN of GAUNT. Hence both these devices became in course of time Yorkist badges, the *Sun in Splendour* being familiar to us from the opening lines of SHAKESPEARE'S play of *Richard III*.

THE FALCON AND FETTERLOCK is generally considered a Yorkist badge. The falcon alone is said to have been used by RICHARD II. With a padlock in its mouth it was a cognizance of JOHN of GAUNT. EDWARD IV., who had the falcon with the lock closed, ordered his son RICHARD to bear it with the lock open, and it is so represented on the gate of HENRY VII's chapel at Westminster. *Langelyn* is equivalent to "bind together" (*Promptorium Parvulorum*); and *langele* is still used in the north country with the meaning to hobble, or fetter a horse. Thus the fetterlock may have been assumed as a badge to denote the place Langley. EDMUND of LANGLEY built Fotheringhay Castle on a ground plan of this shape.

OSTRICH FEATHERS.—Of all the English Royal badges that which is regarded with the most interest is the plume of ostrich feathers associated in legend with the BLACK PRINCE, and in later times appropriated as the special badge of the Princes of WALES.

Its origin has exercised the ingenuity of antiquaries for several centuries. The romantic story which connects the badge with the capture of JOHN of LUXEMBOURG, King of BOHEMIA, at the battle of Cressy in 1346, which first appears in CAMDEN'S *Remains* in 1614, must be dismissed as altogether fabulous. In his first edition that writer says "the tradition is that the Prince won them at the battle of Poitiers," but in the second edition "the truth is that he wonne them at the battle of Cressy, from JOHN, King of BOHEMIA, whom he there slew!" Neither FROISSART nor any contemporary historian can be appealed to in support of this tradition; nor is there any evidence that the ostrich feather was ever the badge or device of King JOHN of BOHEMIA, or that the motto "*Ich Dien*" which has for so long a time been associated with the badge, was ever used by him.

The crest of King JOHN of BOHEMIA, which appears

on his seals as engraved in VRÈE (*Généalogie des Comtes de Flandres*, plate lxiii.) was, not an ostrich feather, but the full wings of an eagle (being engraved in profile only one wing is seen on the seals), a favourite Low Country crest of the time. (Plate XXI., fig. 4; cf. also our fig. 16 below.) On his *secretum* the wing has several

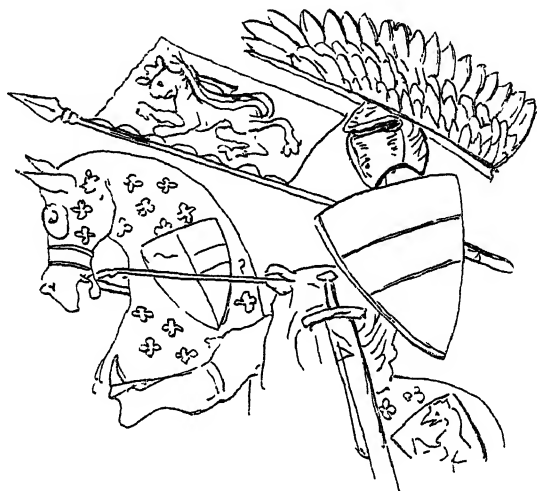


FIG. 16.

trefoil, or heart-shaped, charges (possibly linden leaves), which we also find of gold on the eagle wings borne as crests by LOUIS DE NAMUR, and ROBERT DE NAMUR, K.G., as well as by HENRI DE FLANDRES (see Plate XII., fig. 2, from the contemporary *Armorial de Gelre*); and this is the crest which surmounts the arms of "*Le roi de Bohême*" in that valuable MS., the leaves being there certainly linden leaves, and they probably are so in the *Wappenrolle von Zürich*, plate i., also of the fourteenth century. An ostrich feather piercing a scroll was, undoubtedly, the favourite badge of the BLACK PRINCE, but he had no exclusive property in it, as with variations



it was similarly used by most of the Plantagenet princes, and is found upon one seal of EDWARD III. himself.

Sir HARRIS NICOLAS, in his valuable paper on the Badge (printed in *Archæologia* xxxi., pp. 350-384) informs us that among certain pieces of plate belonging to Queen PHILIPPA of HAINAULT was a large silver gilt dish, enamelled with a black escucheon with ostrich feathers, "*uno scuch. nigro cum pennis de ostrich*;" and he suggests that the ostrich feather was probably originally a badge of the Counts of HAINAULT, derived from the County of OSTREVENT, a title which was held by their eldest sons. The sable escucheon with three silver ostrich feathers, not united but borne singly, arranged paleways two and one, the stem of each passing through a little escroll bearing the motto *ich dien*, is called by the BLACK PRINCE in his will, his shield "for Peace"; and by the provisions of that testament was displayed, and still remains, on his monument in Canterbury Cathedral, alternating with his shield "for War" which bears the Royal Arms (FRANCE and ENGLAND *quarterly*), with a label *argent*, and is surmounted by his other motto: "houmout" (*Hoogh-moed*, i.e., High-minded, or Magnanimous). The Prince also ordered by his will that the chapel should be ornamented with "*noz bages des plumes d'ostruce*," and he disposes in it of certain vestments embroidered with the same device. The badge of an ostrich feather borne singly, appears upon several seals of the BLACK PRINCE, but not invariably on those used after CRECY. With the motto *Ich Dien* upon the scroll, it is to be seen upon the seal of EDWARD, Duke of YORK, who fell at AGINCOURT. By the other Princes of the Plantagenet line who used the single ostrich feather the little scroll is usually uncharged, but there are differences in the tinctures. We learn from the HARL MS., 304, folio 12, that the "Feather silver with the pen gold is the KING'S; the ostrich feather, pen and all silver is the

PRINCE'S ; and the ostrich feather gold, the pen ermine is the Duke of LANCASTER'S." The seal of HENRY, Duke of LANCASTER, afterwards HENRY IV., bears on either side of his helmed and crested escutcheon an ostrich feather erect ; a garter, or belt, with its buckle in base, and bearing his favourite motto *Sovereynne*, is twined around the whole feather, and the escroll is omitted. (Plate I., fig. 4.) JOHN of GHENT had before this placed a chain along the quill ; and his brother THOMAS, Duke of GLOUCESTER, had used upon his seal the same badge with the substitution of a garter and buckle for the chain. (Plate I., fig 1.)

The garter-plate of JOHN BEAUFORT, Duke of SOMERSET, bears two ostrich feathers erect with golden escrolls, the "pens" being *compony argent and azure*, the tinctures of the bordure with which the shield is differenced. On the Privy Seals of our Sovereigns the ostrich feather is still employed as a badge. The shield of arms is usually placed between two lions *sejant* (*gardant*) *addorsed*, each holding the feather. On the Privy Seal of HENRY VIII. the feathers are used without the lions ; and this was the case on the majority of the seals of the Duchy of LANCASTER. On the reverse of the present seal of the Duchy the feathers appear to be *ermine* (*Brit. Mus. Cat.*, No. 747). On the obverse of this seal, and on that of GEORGE IV., the Royal Supporters hold banners of the arms of ENGLAND, and of the Duchy (ENGLAND, *a label for difference*).

The shield bearing three ostrich feathers is one of those engraved on the obverse of the second seal of HENRY IV. in 1411 (*Brit. Mus. Cat.*, No. 259), the others being *a lion rampant within a bordure engrailed*, or more probably *indented*. BOUTELL calls this the shield of the Duchy of CORNWALL ; I think it possibly the arms of WALES, as assigned to RHYS AP TUDOR MAWR, Prince of SOUTH WALES ; the third shield bears (*Azure*) *three*

*garbs* (*or*) for the Earldom of CHESTER. The Chantry Chapel in Worcester Cathedral, in which lies the body of ARTHUR, Prince of WALES, is ornamented with Royal badges, among which occurs the *single* feather with its escroll; but on a window in St. Dunstan's Church in London, there was, within a wreath of roses, a roundle *per pale sanguine and azure*, charged with the letters E., P. and between them, a plume of ostrich feathers *argent*, their pens *or*, passing through an escroll inscribed with the motto *Ich Dien*, and ensigned with the Prince's coronet. This was for EDWARD (afterwards EDWARD VI.), eldest son of HENRY VIII., but who was never Prince of WALES. EDWARD appears also to have placed the badge on a radiant sun, in which manner it was also used by HENRY, son of JAMES I. Since this reign the plume of feathers has become the peculiar badge of the Princes of WALES.

HENRY V. used a fire-beacon; an antelope *lodged, gorged, and chained or*; and the white swan of BOHUN; all three combined are to be seen in Westminster Abbey, in King HENRY'S Chantry. HENRY VI. retained the antelope, but also used two ostrich feathers in saltire *or*, and *argent*; and a panther inflamed. RICHARD III.'s chief badge was the white boar, armed and bristled gold. His banner bears this device, and is powdered with golden suns (HARL. MS., 4632).

The chief TUDOR badges were the golden portcullis with its motto *Altera securitas*, supposed to be, after the fashion of the time, a rather far-fetched pun on the name TUDOR (Two door, or a second door); (the portcullis, however, seems rather to be a Lancastrian or BEAUFORT badge, and its motto might imply that the BEAUFORT descent was an additional title to the throne); and the crowned rose of YORK and LANCASTER combined. Sometimes this rose is *per pale argent and gules*; sometimes the red rose is placed within the white, or the white

within the red ; sometimes the flower is *quarterly gules and argent*.

Other TUDOR badges were :—the Royal Crown in, or above, a bush of hawthorn all proper, combined with the Royal Cypher ; the red dragon of WALES (*v.* p. 305) ; and the silver greyhound of LANCASTER (this sometimes has a golden collar charged with the red rose). The crown and bush were allusive to the story that after the battle of BOSWORTH the golden circlet of RICHARD'S helm was found in a hawthorn bush by Sir REGINALD BRAY, and that with it Lord STANLEY crowned HENRY on the battlefield.

One of the standards of HENRY VII. (which were of longitudinal stripes of the TUDOR livery colours—white and green), bears the red dragon *inflamed* as its principal device, and the field is *semé* of flames. Another bears the white greyhound collared *gules*, and the field is charged with red roses. Yet another has the red dragon, but the field bears both red and white roses.

The standard of HENRY VIII. has as its principal device the red dragon passant. The subsidiary badges are the *fleur-de-lis or*, the York and Lancaster rose (that is the white rose inside the red one) ; and flames of fire. The portcullis continued to be in use as a Royal badge in this reign.

EDWARD VI. bore the same badges, as well as that of the radiant sun.

Queen MARY (TUDOR) had for her badge a red rose within a white one, both impaled by dimidiation with a sheaf of arrows *or*, tied with a golden knot upon a semi-circular field *argent* and *vert*, the whole surrounded with rays, and ensigned with an open crown *or*. The arrows were a badge of the Queen's mother, KATHARINE of ARRAGON who inherited them from her progenitor, Queen ISABELLA of CASTILE.

ELIZABETH had numerous devices particularly her

own, such as a phoenix, and a sieve. She also used her mother's badge of the falcon, crowned and holding a sceptre, besides the usual Royal badges of the crowned rose; the *fleur-de-lis*; and a harp *or*, stringed *argent*, crowned of the first, used respectively for ENGLAND, FRANCE, and IRELAND.

Under the House of STUART the badges above named were used for the kingdoms; but the roses were sometimes white, sometimes red, sometimes united (the white within the red, or *quartered argent and gules*). Two STUART badges were also in use: a lion rampant *gules*, and the Scottish thistle. The latter was often represented in conjunction with the English rose; both being dimidiated and conjoined on a single stalk, with its proper leaf on either side, and a Royal Crown resting on the conjoined flower.

No trace seems to exist of the thistle as the badge of Scotland, earlier than the time of JAMES III.; but that it was in use during that reign appears from an inventory of the jewels and furniture which at his death came into the possession of his sons. One of the articles named was a "covering of variand . . . tartan browdered with thissels and a unicorn." BARBOUR'S poem of "The Thistle and the Rose" shows the former floral emblem to have been in general recognition as a Royal badge at the time of the wedding of JAMES IV. (1502); and the thistle figures prominently on the paper of the ratification by JAMES of his treaty of marriage with MARGARET of ENGLAND.

The present Royal badges, as settled under the Sign Manual in 1801, and as distinct from crests, or mere crowned initials, are:—

1. A white rose within a red one, barbed, seeded, and slipped proper; ensigned with the Imperial Crown, for ENGLAND.
2. A thistle, slipped and leaved proper; ensigned with the Imperial Crown, for SCOTLAND.

3. A harp *or*, stringed *argent* ; ensigned as before, for IRELAND.

4. On a mount *vert* a dragon *passant*, its wings expanded and endorsed *gules*, for WALES.

To these in later times has been added :—

5. A rose between a thistle and a shamrock, conjoined on one stem, and ensigned with the crown.

LIVERY COLLARS, composed of the badges or devices of a house, and often having the principal badge as a pendant, were much in use in England about the fifteenth century. They were often employed to denote political partisanship, as in the case of the collars of Suns and Yorkist Roses with the pendent White Boar of RICHARD III. The best known of these Livery Collars, the Collar of **SS**, was originally a Lancastrian decoration. The origin of the device has been the subject of almost interminable discussion, and is still far from clear. The letter **S** has been variously supposed to be the initial of the word *Souverayne*, *Seneschal* (JOHN of GAUNT was *Steward*, "*Seneschalus*," of ENGLAND), and *Swan*. The last derivation proposed by Mr PLANCHÉ, was suggested by the badge of a swan which appears pendent from the Collar of **SS** on the effigy of the poet GOWER in Southwark Church. I am not aware that there is any corroboration of this opinion elsewhere. Under HENRY VII. the collar lost its Lancastrian associations, and down to the present day it has been worn as a part of their official costume by certain officers of State, including Lords Chief Justices, Kings of Arms, and the Heralds.

Evidence exists of a limited use of family badges in Scotland. A contemporary list of badges of the principal English nobles, which Mr PLANCHÉ printed from a manuscript in the College of Arms, includes two Scottish examples. The badge of the Earl of DOUGLAS is said to be a heart *gules* ; and that of Sir THOMAS MONTGOMERY a *fleur-de-lis*. Figures that may be

supposed to be badges, or devices, occur on the Great Seals of Scotland, and on the seals of some of the more considerable nobles. A stag couchant on the reverse of the seal of WALTER STEWART, Earl of ATHOLE, has been considered a personal device.

Often, however, either the crest or some charge taken from the arms, seems, in Scotland as elsewhere, to have done duty as the badge.

A different species of badge, unrecognised by heraldic authority, has gradually sprung up among the Highland clans, namely a leaf or sprig of some tree or shrub, usually carried along with two eagle's feathers in the bonnet which the chief wears.

A list of some of the principal badges is given in the Appendix.

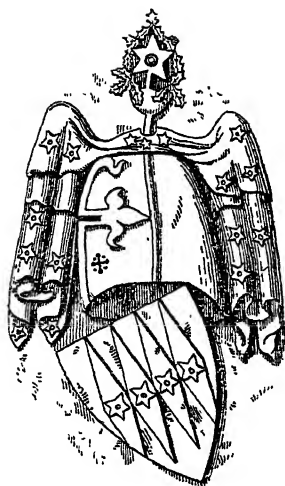


FIG. 17.—DAUBENY ACHIEVEMENT.

## CHAPTER VI.

### EXTERNAL ORNAMENTS.

#### I.—HELM AND CREST, WREATH, CREST-CORONET, LAMBREQUIN.

OF the external ornaments of a shield of arms the most important is the helmet with its crest, to which later was joined the wreath or a crest-coronet, and the lambrequins, or mantlings.

The helms of the Northmen were sometimes surmounted by a *herkumbl*, as a crest, in the form of an animal. Of King ADILS the *Saga* tells us that he had a helm called *Hildigölt* on which was a wild-boar. See DU CHAILLU, *Viking-Age*, ii., p. 100; where his fig. 807 gives the representation of two helms thus adorned. His fig. 888 contains two others, one of which is crested with two heads and necks of swans (*cf.* our later crest, Plate XXII., fig. 4). The other is altogether covered with the head of a boar (*cf.* our later example of the crest of



CLEVE, on Plate XI., fig. 4, where a bull's head is similarly used). There is, however, nothing to show that the use of these symbols was hereditary, or that they had any other origin than personal fancy, and in some cases possibly the desire to strike terror into the mind of an opponent.

When the use of armorial bearings became general we find from ancient seals that armorial shields were in use before regular crests appeared upon the helms. The cylindrical helmet of PHILIPPE D'ALSACE, Count of FLANDERS (c. 1181), bears, indeed, the figure of a lion, similar to that upon his shield, but this is no true crest, it is simply painted on the side of the helm. The earliest crested helm is that of RICHARD I. of England in 1198, it bears a lion-passant in the centre of a fan-shaped crest. No other example is known until we come to the seal of MATTHIEU DE MONTMORENCY in 1224; on it the cylindrical flat-topped helm has the crest of a peacock's head and neck. The similar helm of OTHO, Count of BURGUNDY in 1248, bears three small banners. Banners, usually armorial, are frequently employed as crests in the later heraldry of Germany (cf. our Plate XXII., fig. 9). The helm of ALEXANDER III. of Scotland (c. 1307) has a flat top edged with a coronet, and bearing a fan-shaped crest. (Plate XXI., fig. 8.) The contemporaneous seal of EDWARD I. of England has a similar helm but no crest. The oval-topped helm was soon ornamented with the fan-shaped crest as shown in Plate XXI., fig. 9, from the seal of CHARLES, Count de VALOIS (c. 1295); and this *écran* continues to be used as the crest of many important German families. The earliest crested helm which appears among the seals given in HUEBER'S *Austria*, is that of ULRIC DE CHAPELLE in 1280; the shield is *couché*, and the helm is surmounted by a wing. On the seal of GEOFFREY D'ARSCHOT (c. 1295) the helm has the

fan-crest, and on either side a tall cock's feather (?) rises from its base ; this is a type often repeated. (For cock's feather crests *see* Plate XXII., fig. 7, and Plates XII. and XIII.) A dragon *couchant* between two feathers is the crest of CHARLES, Count de VALOIS, in 1308 ; and, with the dragon *statant*, is that of PHILIPPE DE VALOIS in 1327 (Plate XXIV., fig. 1) ; while in 1316, the helm of EDWARD III. of England bears a lion *statant* without a crown. (Plate XXI., fig. 2.) The seals of JEAN D'AVESNES, and of FLORENT of HAINAULT (*c.* 1295) show their helms crested with an eagle displayed.

In Germany the crested helm was of the highest importance. " Chez eux le cimier est plus grande marque de Noblesse que l'armoirie, parce que le cimier estoit la marque des Tournois, où l'on ne pouvoit estre admis sans avoir fait preuve de Noblesse." (*Origine des Armoiries*, p. 91.) Hence on some early German seals the crested helm appears without the arms. (*See* NYÁRY, *Heraldika*, pp. 62-64, Buda-Pest, 1886 ; HUEBER, *Austria Illustrata*, pp. 7, 9, 11, 12, 14, 15, 18, 19.)

In England the crested helm had not the importance which it possessed in Germany and the Low Countries. The crests are not recorded in the many ancient *Rolls of Arms* which are still extant. This may have arisen from the fact that in early times the crest was considered rather a personal than a hereditary possession ; it was subject to change at the caprice of the bearer, and all members of a family did not necessarily use the same crest. In fact the use of a different crest was an early mode of denoting cadency. In SIEBMACHER'S *Wappenbuch*, vol. iii., we find that no less than thirty-one branches of the Alsatian family of ZORN (who bore: *Per fess gules and or, in chief a star argent*) differenced solely in this way. These varieties in the German crests probably originated in the tourneys, at which several members of

a family might be present bearing identical arms, who would thus require different crests to distinguish them.

Occasionally the arms borne on the shield were painted upon the helmet. For example, in a MS. of the fourteenth century, preserved in the Stadt Bibliothek at Leipzig, the arms, *Bendy argent and vert*, which appear on the shield of a knight, are also painted on the cylindrical helm. (HEFNER-ALTENECK, *Trachten des Christlichen Mittelalters*, plate xvi.) Another example has the helm painted with, *Azure, on a bend (sinister) indented argent, a fillet gules*. On the seal of JEAN D'AXEL, in 1226, the helm is *armorié* with a chevron.

Originally helmets were of the same shape and materials for all ranks; but in later times (when they had ceased to be generally worn) distinctions were made in depicting them, and the rank of the owner was denoted by their matter, shape, and position. MENÉTRIER, in 1680, says the helm should be of gold for sovereigns; of silver for princes and great nobles; and of polished steel for simple nobles or gentlemen. The open helm was considered the property of one in a position to command:—"un petit noble, devenu Gouverneur d'une Ville, ou un chef de Cœur Souveraine, avait le droit d'en porter un de front, grillé presque comme un Souverain." (*Le Héraut d'Armes*, p. 71.)

The old French heralds differ as to the number of the *grilles*, or bars, which should denote the various ranks of nobility, but I do not propose to occupy space with an account of these diversities, being very much of PLANCHÉ'S opinion that, "the various positions of the helmet, and the rules for its being open, closed, or barred, are all of comparatively modern date, and as useless as embarrassing."

In France the timbred or crested helm came to be considered the prerogative of the military *noblesse*, and was denied to *nouveaux annoblis*, who were only entitled





CRESTS.



EXPLANATION OF FIGURES.

- 1, 5, 6, 7, 10. From Hildebrand's *Heraldisches Musterbuch*. 2. Edward III. of England. 3. Burggrave of Nürnberg. 4. John, King of Bohemia. 8. Alexander III. of Scotland. 9. Charles, Comte de Valois.



to use it on becoming in the third generation *bons gentil-hommes*. When, in 1372, CHARLES V. conferred on the *bourgeoisie* of Paris the right to use armorial bearings, it was strenuously denied that they could use the timbred helm. In 1568 an edict of CHARLES IX. prohibited the use of *armoiries timbrées* to any who were not noble by descent.

In the Imperial patent of arms in my possession, granted by the Emperor LEOPOLD under his sign manual to Dr F. GHIBELLI, the escucheon is surmounted by two helms coroneted but without crests. The grant of a crest was made a generation or two later.

In German armory the helmets are of two kinds only : shut, or visored ; open, or barred ; the former were used by the newly ennobled, the latter being reserved for those who were noble by descent. In the Holy Roman Empire the use of the open, or noble, helm was the right of Doctors of Law, as well as of hereditary nobles. (See PRAUN, *Von dem Adelichen Europa*, etc., section 67 ; in BURGERMEISTER'S *Bibliotheca Equestris*, Th. II., p. 724, Ulm, 1720 ; and also KNIPSCHILD, *de Nobilitate ejusque juribus*, cap. vi., section 116.) In this connection it should be remembered that in England the now obsolete order of Serjeants of Law claimed to rank with knights, and used the open helm.

In modern British Heraldry the helm of the sovereign is of gold, placed full-face, and having golden *grilles* ; the helms of peers are of silver, in profile, with five golden *grilles* ; those of baronets and knights are of steel, full-faced with open vizor ; and those of gentlemen are of steel, placed in profile with the vizor closed. These usages date only from about the time of CHARLES I. GERARD LEGH places the knightly helm in profile, and makes the closed helm of the esquire *affronté*.

The barred helm only came into general use at the very end of the sixteenth century. An examination of the interesting series of Stall-Plates at Windsor shows



that "only one barred or tourney helm . . . is found on the early plates, viz.: on that of RICHARD PLANTAGENET, Duke of GLOUCESTER (*el.* 1475). The helms on the early plates, though of various fashions, are all of the same class of tilting helms, drawn in profile; and those which are antecedent to 1421 are drawn, in accordance with the general custom, so as to face the High Altar, thus those on the north side are turned to the sinister." (*See* Mr HOPE's excellent paper on the "Early Stall Plates," in *Archæologia* for 1889.) Lord KNOLLYS, in 1615, is the first baron whose plate shows the barred helm; and it was only about the time of the Restoration that the full-faced helmet became a distinguishing mark for baronets and knights.

The crested helms which are now suspended above the stalls of the Knights of the Garter are *affrontés*, but the crests are all made to range to the dexter. Now, in the days when helmets and crests were really worn, the animal used as a crest looked straight forward from the front of the helm. But when represented on seals, etc., as borne by a knight riding to the right or left; or when arranged above an escucheon, the animal, while placed to range with the helm, often had its head turned a little so as to face the spectator. Thus the lion passant, or statant, of the Crest of England (Plate XXI., fig. 2) became the lion statant-gardant. (*See* Plate XI., fig. 1.) So far as the crest was concerned it was not intended originally to be a variant from the lion-passant. Accordingly no knight in ancient times, and no decently well-informed heraldic artist in our own, would think of placing on a full-faced helm a lion or other beast presenting its side to the spectator, with its head over the wearer's right shoulder and its tail over the left! Yet this is how the crests are represented in the Chapels of the "Most Noble" Orders of Christian Chivalry, the GARTER and the BATH, and the *chapeaux* that support

many of them are turned round to the side of the helm in a way which would be suggestive of anything but sobriety on the part of the wearer! This is a matter which affords cause for amused amazement to the intelligent foreigner, and certainly requires the attention of the proper officials.

But even this is not so ludicrous as an example given in a recently published ponderous volume, which, while disclaiming official authority, officiously assumes a great deal of superiority over all preceding publications. There the arms of the Duke of MARLBOROUGH are surmounted by two helmets *tournés* properly enough. But the dexter one (turned to the sinister) has the crest of the couchant lion turned the reverse way, so that its hind quarters are actually over the *grille* of the helm! In a publication which professes to be scrupulously authentic, and keep us all in the paths of official orthodoxy, this is rather amusing.

In Germany (as in other northern countries, where the crested helmet and crest are of as much importance as the shield of arms), several crested helms are generally placed above a quartered escutcheon. Each formerly denoted a noble fief for which the proprietor had a right to vote in the "circles" of the Empire (*see* PRAUN, *von des Adels Heerschilden*, section 18, in BURGER-MEISTER, *Bibliotheca Equestris*, Th. ii., sections 671, 713). No less than thirteen crested helms were thus arranged above the shield of the MARKGRAVES of BRANDENBURG-ANSPACH. POMMERN had ten. When the number of the helms is even, they are arranged so that all look inwards towards the centre line of the escutcheon, half being turned to the dexter, half to the sinister. If the number be uneven, the principal helm is placed in the centre *affronté*, the others with their crests being *tournés* towards it; thus some face to the dexter, some to the sinister. (In Scandinavia the centre helm is *affronté*; the others, with

their crests, are often turned *outwards*.) One of the good points of the illustrations in FOSTER'S *Peerage*, was that he had the courage thus to arrange many of his helmets and crests in a common-sense way, without regard to the modern ignorant custom which prescribes that, whether the helm be full-faced or in profile, all crests shall look in the same direction, *i.e.*, to the dexter.

This is a matter with regard to which I think reversion to old usage is much to be desired in the interests of common sense. Let the Esquire and gentleman place their closed helms in profile or full-faced as they please. Let the Baronet and Knight do the same with regard to their open ones. If the Peers are not content with the helmets of ordinary nobility let them use the golden *grilles*, but let there be no attempt to indicate rank by the position of the helm. The German mode is much more ancient and much more sensible; and now that coronets are used distinctively by the several ranks of the *haute noblesse*, it is as unnecessary to make a further distinction by the shape or position of the helm as it would be to do so by a change in the shape or position of the shield. As a matter of fact no visored helm could properly be crested.

In Germany when several crested helmets are used, two of them are often placed upon the heads of the supporters (as in Plate XX., and in fig. 24, p. 298; *cf.* also Plate II., fig. 2, and fig. 23, p. 271); not as permanent additions to them but *pro hac vice*. The modern English use by which crests are represented floating about in the air above the shield, without a helm, or any other adequate support, is not one that commends itself to the German herald (who very rarely dissevers the helm from the crest), or, indeed, to any one else who can give the subject intelligent consideration. At the present day in France the use of crests is not nearly so general as in England and Germany; in Italy, and

especially in Spain and Portugal, it is less frequent still. This has greatly arisen from the unrestricted use of coronets by those who, according to our insular ideas, would have no right to them. In Spain, however, the escutcheon is often timbred with a helm adorned with plumes of varying colours.

Many writers have denied the right of ecclesiastics (and, of course, of women) to the use of helmet and crest. SPENER, the great German herald, defends their use by ecclesiastics, and says that, in Germany at any rate, universal custom is opposed to the restriction. There, the prelates, abbots, and abbesses, who held princely fiefs by military tenure, naturally retained the full knightly insignia. But in the southern kingdoms clerics almost invariably replace the helmet and crest by the ecclesiastical hat. (See my *Ecclesiastical Heraldry*.)

An examination of any series of ancient seals will show that the early crests were frequently derived from the charges of the escutcheon, and many continue to be borne without material change up to the present day. On the other hand at least, as frequently the crests do not correspond to the charges, and have been repeatedly varied at the caprice of the owners. The two crests employed at the same date by JEAN DE CHASTILLON, Sire de DAMPIERRE, are shown on his seal and its *secretum*. His helm is timbred with a demi-man in armour; on the *secretum* the crest is a peacock's head and wings. Sometimes the crest assumed had reference to an office held by the wearer. On the seal of DAVID LINDSAY, Lord CRAWFORD, in 1345, the crest is a key erect, which is said to have been adopted to denote the wardenship of the Castle of Berwick, or of Edinburgh. The Earls of DUNBAR and MARCH, Wardens of the Marches, had as a crest a horse's head bridled; and the JOHNSTONS of Annandale, Wardens of the West Marches, a spur between a pair of wings; in both cases the crest was

assumed with reference to their constant readiness to discharge the duties of those offices (NISBET, ii., 19). More frequently the crest referred to descent. Thus, that of the LYONS, Earls of STRATHMORE: a demi-woman holding in her right hand a thistle, and placed within two laurel branches proper, commemorates an alliance with the daughter of ROBERT II. SETON of Touch used a boar's head *or*, in memory of a descent from a GORDON heiress; just as in England the demi-monk, the crest of the Lords STOURTON, commemorates a descent from the family of LE MOYNE. The crest of the WOODWARDS—a white greyhound sejant on a golden crest-coronet (Plate XXII., fig. 6)—was derived from the CLINTONS of Baddesley through the marriage (*c.* 1460) of JOHN WODEWARD with their heiress PETRONILLA CLINTON. The Lancastrian white greyhounds are still the supporters of the CLINTONS, Dukes of NEWCASTLE, of the Earls FORTESCUE (once Lords CLINTON), and of the present Lords CLINTON.

Among the earliest crests assumed without reference to the charges of the shield, were buffalo horns, and wings. This use by the Germans of horns as adornments of the helm is noted by so early an author as DIODORUS SICULUS. (*See* ELLIS, *Antiquities of Heraldry*, p. 147; they were also used by the ancient Etruscans).

The ox-horns which appear so frequently in German crests were affixed one on either side of the helm and often sprang from its sides, not from its summit. Originally, as will be seen in the *Zürich Wappenrolle* and in our example (Plate XXI., fig. 1), the horns were simply curved and pointed. In the more florid heraldry of later times they are recurved, and have a mouth-piece in which are sometimes placed tufts or plumes of feathers (*see* Plate XXI., figs. 5, 6, 7). This latter form, not being understood by French armorists, received the absurd name of *trompes d'éléphant*, or *proboscides*!

These horns are usually of the tinctures of the shield. If this be *barry* the horns will probably be so also (Plate XX., fig. 2, and Plate XI., fig. 6), if it be *per pale* the dexter horn will be of the one tincture, the sinister of the other. If the coat is *quarterly* each horn will be divided *per fess*, so that the colours appear alternately (*see* BOYNEBURG below, and Plate XXI., fig. 6). Sometimes the horns are stringed, as on the seal of MARQUARD DE SCHELTENBERG in 1310 (*see* HUEBER, *Austria Illustrata*, tab. vii., 13; the *Zürich Wappenrolle*, plates ii., iv., ix., and xxi., and our Plate XV., fig. 1).

Sometimes, as in the crest of HESSE, on Plate XI., fig. 3, small horizontal rods are fixed to the horns, and from them depend little linden leaves. This is probably a survival of the old leafy wreathings of the crest. This crest is borne for THURINGIA, in the full achievement of the Houses of SAXONY.

Sometimes one crest serves for two quartered coats; thus the crest often used for BAVARIA was the PALATINATE golden lion, sejant between the two horns (or as many wings) which, charged with the *fusilly-bendy*, were the crest of BAVARIA. (*See* Plate XI. fig. 6.)

The wings used as crests are generally those of eagles (*see* Plate XXI., figs. 3 and 4); they are nearly as frequently found as the horns, are probably as ancient, and are generally tinctured on the same principle. Thus the crest of the Counts ZU TRAUN, who bear: *Per pale argent and sable*, is:—out of a crest coronet *or*, a pair of wings, the dexter *argent*, the sinister *sable*. If cut square at the top they were called *vols bannerets*, and were sometimes charged with the arms. Thus on the seal in 1365, of BERTRAND DU GUESCLIN, the crest was an eagle's head between a *vol banneret*, thereon a bend charged with his arms: *Argent, a double-headed eagle displayed sable, debrised by a bendlet gules* (*cf.* Plate XII., fig. 1), where the *vol* only appears.

*Vols bannerets* were thought to denote the rank of bannerets in France. "Le chevalier banneret se distinguait des autres par le *vol banneret* qu'on plaçait en bannière de chaque côté du cimier de son ecusson (*La Noblesse en France*, p. 121). When a *vol* forms the crest, the whole bearings of the shield are often found upon each of the wings. Such a crest is still borne by the Dukes of NORFOLK. Eagles' wings are often powdered with linden leaves of gold or silver (*v.* Plate XXI., fig. 3).

*Panaches*, plumes, usually of peacock's or ostrich feathers, were very frequently used in mediæval times in England, and are still in great favour abroad. (*See* Plate XXII., figs. 1 and 8.) Many of the Low-Country crests given in the *Armorial du Héraut Geldre* are adorned with cock's feathers. (*See* Plates XII., XIII.) The *eyes* of peacock's feathers are often used to adorn crests (*see* Plate XV., figs. 2 and 4, and Plate XXI., figs. 3 and 10) in an unexpected way. The back edges of the sickles of the BRUNSWICK crests are thus adorned. A curious ridge *échancré* runs down the head and back of the birds or beasts in many German and Italian crests (*see* Plate XIV., fig. 2; Plate XV., fig. 3; Plate XXI., fig. 10). I have before made allusion to the crest of the MALATESTA family, where the head of the elephant is thus adorned. The crest of AUSTRIA is a *panache* of peacock's feathers rising from a golden coronet.

Though the use of the coroneted helm is general, German crests often rise from a cap or chapeau; and there are numerous examples in which a hat is the sole crest. The hat thus used is usually tall and conical and charged with the arms. The crest of SAXONY is a familiar example of this. Out of a coronet rises a tall hat charged with the arms, coroneted at the point, and ending in a small tuft of three peacock's feathers (*v.* Plate XI., fig. 2). From ignorance of its meaning this hat is often erroneously blazoned a "Column" (!), a term

which is also applied to the *plumail*, or *tuyau*, the tube out of which feathers sometimes rise, an ancient form of which is shown in Plate XXI., fig. 7. Curious mediæval hats, used with considerable frequency, are represented in Plate XII., fig. 4, and Plate XIII., fig. 3.

The human figure, which is a favourite crest in Germany, is usually a half-length, without arms, and is often habited in the bearings of the shield (*v.* Plate XX., fig. 2). Its arms are frequently replaced by a pair of horns, which gives the figure a *bizarre* appearance to British eyes. The explanation is easy; the human figure was originally placed *between* the horns which were attached to the helm. The same explanation suffices for such crests as that of MUMPELGARD, Plate XII., fig. 3, where the arms are replaced by fish. The crest of JOHN DE GRAILLY, K.G., Captal de BUCH, was a man's head in profile with long asses' ears (*See* Plate XIII., fig. 4, from the *Armorial de Geldre*), this was often blazoned as the head of MIDAS. The SOUDAN DE LA TRAU, K.G., in 1379 used the same crest; it appears on the stall-plates of both at Windsor, and on the seal of the latter is as depicted in BELTZ, *Memorials of the Order of the Garter*, p. 269. It is worthy of notice that out of these hats, once in ordinary use by persons of rank, the "cap of maintenance" which supports some British crests took its origin. (*See* Plate XI., figs. 1 and 5; Plate XIII., fig. 2.) The modern notion that it was only allowed to "leaders of armies," "governors of states," "those who descend from victorious leaders," is as amusingly wrong as the more liberal idea that it may at pleasure be substituted for a wreath as "a matter of taste and fancy." (Both opinions are expressed in the same number of our excellent *Notes and Queries*, 5th series, *v.* pp. 416, 417.)

The mitre, or a mitred figure, is occasionally found as a crest, and has sometimes given rise to the most absurd



explanations. It is usually borne to indicate that the user, or his progenitors, held the office of advocate (*Avoué* ; *Vidame* ; *Vogt*) to a bishopric, or great ecclesiastical foundation. (See my *Ecclesiastical Heraldry*, pp. 103-106. (The curious crest, Plate XIV., fig. 3, would hardly be suspected of being only a mitre in profile, with tufts of feathers at the points.)

According to British ideas there are many anomalies in the German use of crests. Occasionally a shield bearing a single coat is timbred with two or more crested helms ; and, still more curiously, these are sometimes identical. Thus the Barons VON BOYNEBURG, who bear : *Quarterly sable and argent*, have three coroneted helms, each bearing a hat per pale of the colours, and surmounted by two buffalo horns per fess alternately of the same. Two of the three crests borne by the County of MAXELRAIN are identical. The Counts of CLEVE used as crest a buffalo head *gules*, enveloping the helm so that the mouth served as the visor (*v.* Plate XI., fig. 4). The head was crowned with a coronet of gold fleurons, its circlet like the fess in the arms of MARCK, *chequy argent and gules*, out of which the horns arose. The crest of the Royal House of FRANCE was a double *fleur-de-lis*, so placed that from every point of view a full *fleur-de-lis* was seen (*v.* Plate XII., fig. 6).

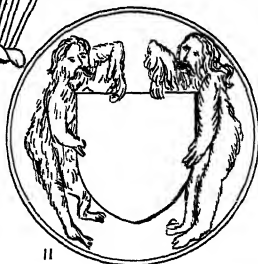
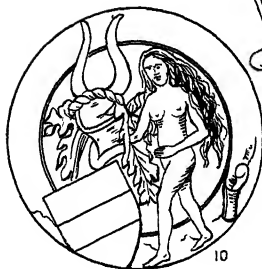
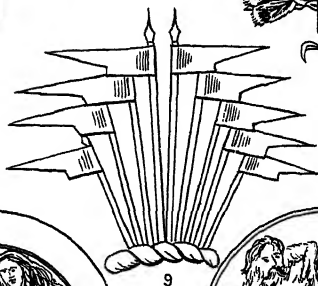
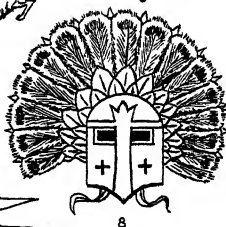
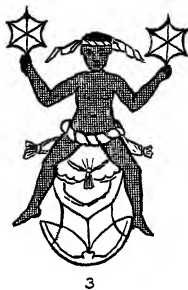
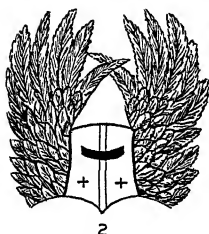
In Germany, Russia, and Austria the Imperial and Prussian eagles are frequently given as augmentations, and are then usually borne on coroneted helms.

In Great Britain the crest has become the part of the armorial insignia most generally employed. We find it divorced not only from the coat of arms, but from its helm, doing the duty of a badge on household furniture, on silver plate, on servants' buttons, on the panels of carriages, and the harness of their horses. It need hardly be said that all this is an entire departure from the original idea of the crest as the ornament of a





CRESTS AND SUPPORTERS.





knightly helm ; that the use of a crest by ladies (unless they are sovereign princesses) is an indefensible anomaly ; and that to speak (as people who ought to be better informed often do) of a whole achievement—arms, helm, crest, and motto—as “ our *crest*,” is as absurd as it would be to call a suit of clothes a tiara !

In British armory, crests are (theoretically) susceptible of differences ; the crests of the Plantagenet princes, for instance, were differenced by the labels used on their coats of arms ; and the same custom obtains with regard to the labels used by the Princes of the Royal House at the present day. But the use of the modern marks of cadency—the crescent, mullet, etc.—upon their crests by persons of lower station is even more infrequent than their use in the armorial escutcheon. In Scotland, where cadets and sub-cadets are very numerous, and the prevalent system of differencing is inapplicable to crests, the custom has long prevailed by which cadet lines on matriculating their arms are allowed to use a different crest from that employed by the chief line of the family. (*Cf.* the Continental use described on p. 229.)

According to modern English practice two crests can only be properly borne, either when a special grant of a crest has been made by the Crown as an honourable augmentation, or in virtue of a Royal licence to use an additional family name and the corresponding Armorial Insignia. In Scotland the system of change of name by Royal licence does not obtain, but it may be remarked here that before the year 1809 no instance can be found of more than a single crest being used by an individual north of the Tweed ; and it was considerably later that instances of the modern practice began to appear in the Lyon Register in some (though by no means in all) cases in which a double surname had been assumed ; and in a very few other instances in

which this apology could not be made for the innovation.

The entire lack of true heraldic feeling which characterised the armory of the last century and the first half of the present, and which, as many modern grants sufficiently indicate, cannot yet be spoken of in the past tense, is shown nowhere more forcibly than in the tasteless and absurd devices granted to be borne as crests. There is a perfect museum of them in the plates attached to Mr FOX DAVIES'S *Armorial Families*, which appears to be printed in the interests of the *novi homines*. Objects which it would be impossible to attach to the summit of a helm are frequently found. Sir GEORGE MACKENZIE had long ago protested :—"For crests men choose what they fancy, only it is not proper to choose such things as could not stand, or be carried by warriors upon their helmets, such as balances, or such other things which cannot either stand fixed or wave with beauty." (*Science of Heraldry*, chap. xxix.) Such are the waves of the sea with floating ships, etc., which appear in connection with the achievements of Lords NELSON and CAMPERDOWN ; of CALDER and DICK-CUNYNGHAM (barts.) ; the shipwreck of Lord EXMOUTH ; the clouds of BLACKWOOD, EMERSON, KER, and STODART ; the rainbows of HOPE, BENSON, and EDWARDS ; the coronets floating in the air above the hand, of DUNBAR (bart.) ; the eagle flying in the air above a torch, of JESSELS ; the sun shining on a stump of a tree, of GRANT (bart.) ; the bees flying about the hive, of Lord LANSDOWNE ; the dove hovering over a fern-brake, of SASSOON, etc. The same lack of elementary heraldic skill which is evident in the complications of many modern coats is very strikingly shown in the crests which have been granted to accompany them. Quantity makes up for quality ; and half-a-dozen articles are selected as the adornments of a helm where one or two, intelligently

disposed, would have sufficed. It is not enough to have a single object, there must be some thing (often several things) in front of it, or behind it:—three mascles, or pheons, roses, stars, crosslets, etc. As an example, and by no means the worst, take the crest of LEA (bart. 1892), *On a mound vert, a demi-heraldic antelope argent, crined and hoofed or, supporting with his fore-legs a bird-bolt in pale gold, all behind three pheons sable.* A nice group for the top of a helm, surely!—Still more incongruous is the employment of the Roman *fascies* to support the crest (as in the case of those granted to Lords MORRIS and ADDINGTON; and to HANSON and SULLIVAN, barts., etc., etc.), and a rather suspicious raguly-bar similarly used by Lord RENDEL:—*In front of a rock a staff raguly fesseways vert, thereon a wolf passant azure collared argent, supporting with the dexter paw a spear proper, and thereon, flowing to the sinister, a banner sable charged with a demi-lion rampant erased argent.* These *fascies* and *raguly staves* would appear strange upon a helm if they were worn transversely, and perhaps even more curious still if the position were “fore and aft!”—Where shall we find ancient precedent for the ugly and incongruous crest of HUBBERSTY:—*In front of a griffin's head erased argent, charged with a fess engrailed vert, a mole fesseways or?* This mole, standing on its two left legs(!), seems to me a much greater violation of heraldic good taste than is involved in the curious example given in Plate XXII., fig. 3, where the helm bears a negro proper, seated on a cushion with his legs pendent on each side, and supporting in each hand a star or. The very modern coat granted to FOX, is:—“*Argent, a corrugated boiler-flue fessways proper(!) between two foxes courant gules, each having in its mouth a trefoil vert.*” The propriety of the principal charge may be open to question; but surely none will think the present writer unduly captious



when he ventures to suggest that that one appearance was sufficient; and that the, doubtless, useful "corrugated boiler-flue" need not have also been promoted to such prominence in the crest: *On a wreath a corrugated boiler-flue as above, thereon a fox gules, resting its paw on a trefoil vert!* When the latter half of the nineteenth century produces such prodigies, I am inclined to think that after all a modern writer is right, and we may well let poor Sir ISAAC HEARD'S grant to Lord NELSON rest as an example no longer needed to point a moral and adorn a tale. Tastes of course differ, but the writer can hardly think that the *épergne* given to Lieutenant-General SMITH by his friends at Bombay was a fitting ornament for a helmet; or that the fact of its presentation was worthy of perpetual commemoration in his armorial achievement (*see* Crests of SMITH-GORDON, Bart.). It is quite clear that many figures now used ought never to have had official sanction; and would not have had it if the origin and design of crests had been duly remembered by those whose duty it was, at least, to acquire a knowledge of the matters on which, after appointment, they were to speak with an authority which none may venture to impugn, except under the penalty of *lèse majesté!* Something might be done by more intelligent drawing to remove present incongruities, even though unfortunately they may occur in the original authoritative exemplification, *e.g.*, arms embowed should not be drawn in the unstable position of resting on the elbow; as in the crest of ARMSTRONG, bart., where (a trefoil in front partly hides the bad balance) the fist projects over one shoulder, and the couped upper-arm over the other shoulder, of the wearer! Hands holding wreaths, etc., should issue, not out of clouds in the heavens above, but from the helm beneath.

LAMBREQUINS AND WREATHS.—Ancient crests were

moulded out of *cuir bouilli*, and fixed on the helm by a *calotte*, or cap, of the same substance. This appears from the old tourney rules printed in MENÉTRIER, *de l'Origine des Armoiries et du Blason*, pp. 79, 80, from a MS. in the Library of SEGUIER, Chancellor of France, printed in the Appendix. In the *Zürich Wappenrolle* there are no wreaths, and the *calotte* is usually of a red colour (*see* Plates XIV. and XV.). In later times the line of junction was masked by a wreath of silk, the ends of which floated behind. Some have seen in this a reminiscence of the turbans of the Saracens. In a large number of cases crest and *calotte* are in one piece (*see* Plates XIII., XIV., XV.). In the *Armorial de Gelre*, the *calotte* no longer fits the helm tightly, though it often forms part of the crest, but it has greater length behind, and its floating edges are scalloped ; this was the origin of the *lambrequins*. In other cases the *calotte* is distinct, and varies in colour, from the crest. It has become a *capuchon* or *capeline*, and the line of junction with the crest is either hidden by a crest-coronet or covered by a hat from which the crest rises. The *tortil*, or wreath, occurs but seldom in the *Armorial de Gelre*. In many instances the *capeline* was *armoyée* (*v.* Vol. II., Plate XII., figs. 5, 6). On the *capeline* of ROBERT II. of Scotland are the arms of BRUCE. Other Scottish examples are found in the cases of the Sire de SANDILANDS, and Sir GAUTHIER HALYBURTON, in both of which the *lambrequins* are *armoyés*. In the arms of the Duc de BAVIÈRE, shield, *capeline*, and crests are all alike tinctured with the Bavarian fusils (Plate XI., fig. 6). When the crest was formed by the head and neck of a bird its plumage was prolonged to serve as a *capeline*, as in Plate XII., fig. 1. There are several instances of these feather *lambrequins* in the stall-plates at Windsor. (*See* those of Sir HUGH COURTENAY; THOMAS, Earl of WARWICK; Sir THOMAS ERPINGHAM; Sir WILLIAM ARUNDEL, etc.). The

helm of JAMES, 7th Earl of DOUGLAS, in the church of S. Bride at Douglas, has a peacock's head as the crest, and lambrequins of peacock's feathers. (See Sir WILLIAM FRASER'S *Douglas Book*, vol. i., p. 442.) In Plate XIV., fig. 4, from the *Zürich Wappenrolle*, we see the scaly skin of a salmon similarly used. The mane of the lion, which forms the crest of MERTZ; the skin of the bull of MARCK (Plate XI., fig. 4); and the hair and beard of the men in the case of the crests of BOHN, LANDSCHADEN, etc., are similarly prolonged into *lambrequins*. The *capeline* was not merely ornamental, it discharged the same office as the *puggree* does on a modern helmet, protecting the head and neck of the wearer from the rays of the sun. When the helmet ceased to be worn, the *capeline*, as depicted in painting or sculpture, underwent a double conversion; first into *lambrequins* of the helmet, and then into a mantling surrounding the arms. The picturesque *lambrequins* have now degenerated into mere unmeaning flourishes and scrolls, and, whether they envelop the shield or not, are known as mantlings. In Germany the tinctures of the *lambrequins* of the crested helms correspond with those of the quartering to which they belong. (See Plate XX.) When a single helm is used with a quartered coat the *lambrequins* vary on either side so as to correspond with the tinctures of the adjacent quarters. According to modern British usage, while the rule for the tinctures of the wreath is that they should be of the principal metal and colour of the arms, the mantlings are of *gules*, or crimson, lined with white. This is so general that, with the usual official tendency to regulate that which needs no regulation, many modern grants of arms in Scotland since the seventeenth century, and others of earlier date in England, have distinctly prescribed these as the tinctures of the mantlings, instead of permitting the wearer to follow the old custom of using mantlings composed, like the wreath, of the principal tinctures. One

of the respects in which we may expect (or at all events may hope for) better things as a result of the spread of a greater knowledge of heraldry combined with better artistic taste is in this matter of the mantlings and lambrequins. My hopes are so far justified by the fact that since the publication of the first issue of this book the new grants made by "Lyon" prescribe the use of the colours of the arms for the mantlings, as well as for the wreath. We need only look at the early stall-plates of the Knights of the Garter to find precedents for treatment of these which are both heraldic and truly artistic. Thus the mantlings of the arms of GEORGE, Duke of CLARENCE, are *semé* of the white roses of YORK. Those of Sir JOHN BOURCHIER, Lord BERNERS, have their silver lining powdered alternately with water-buckets (the charge of his arms) and with his badge, the Bouchier Knot; while the crimson mantling is *semé* of golden billets from one of his quarterings. The azure mantling of HENRY V. as Prince of WALES is *semé* of the French golden *fleurs-de-lis*; and that of JOHN, Lord BEAUMONT (K.G., 1397) is similarly *flory argent*, as the field of his arms. The BÉTHUNES, Ducs de SULLY, etc., bear exceptionally a golden helm with *lambrequins* of *azure, fleury or*, their arms being *Argent, a fess gules*. The DAUBENY mantling is *semé* of mullets (see fig. 17, p. 227). On the brass of Sir JOHN WYLCOTE at Tew the *lambrequins* are *chequy, sable and argent*; and the WARRENS also used the mantling *chequy or and azure* from their arms. (VINCENT'S MSS. in Coll. Arm.) On the seals of Sir JOHN BUSSY in 1391 and 1407 the mantlings are *barry*, the coat being *Argent, three bars sable*. (*Visitation of Huntingdon*, pp. 67, 68.)

Some recent examples of mantlings constructed on the old lines, but, I much fear, "without authority" (!) are to be found in Mr EGERTON CASTLE'S excellent work on *English Book-Plates*. Mantlings of various

tartans have been employed by Mr CHADWICK, in the illustrations to his work on *Ontarian Families*.

There are many exceptional cases in which the rule that the *lambrequins* should agree with the tinctures of the arms is not observed; *e.g.*, the Swiss GULDINEN have *lambrequins* of *or* and *argent*; the Prussian STEINMANS of *purple* only; the GHELDERSONS of *vert* and *azure*. The Polish MIEROZEWSKY have them of *brown* and *azure*; the BRUNETTI of *brunatre*.

There is as great variety in the use of the wreath (Plate XII., fig. 1). A knight in the old tournament days on occasion substituted a *contoise* of the colours of his mistress, or a sleeve of her dress, for the armorial wreath of his own colours. COSSO in Dalmatia uses *azure* and *gules*; DOPF, *sable* and *gules*. In many cases the wreath is of three or more tinctures; it is chequy on the seals of ROBERT STEWART, Duke of ALBANY, in 1389, and of his son MURDOCH (LAING, i., 787, 789). Occasionally a wreath of flowers or leaves is substituted for the ordinary *tortil*. The wreath of PATRICK HEPBURN appears to be of roses in *l'Armorial de Gelre*, and several similar German examples are to be found in SIEBMACHER. The helm of ENGELBERT, Comte de NASSAU, was *couronné d'une hâye d'or*. See also the crests of JOHN LOUIS of NASSAU in MAURICE (*Les Armoiries des Chevaliers de la Toison d'Or*, No. 413), and there are several examples of the use of a crown of thorns. The wreath of the TROUTBECKS is formed of trouts in an example in MOULE'S *Heraldry of Fish*; that of JEAN DE GUEVARA, Comte d'ARIANO, was of peacock's feathers. I have collected very many other curious examples of what would now be called "unauthorised assumptions." Among us the modern wreath is usually very badly drawn; it is disproportionately large, and like a straight twisted bar, balanced on the top of the helm and extended over the shoulders! It

does not seem to have occurred to modern heraldic artists that if the *garde visure* of the helmet, as drawn by them, were forced open the crest and wreath would topple off at once! Some very modern books of great pretension under official revision are, in this respect, as in others, as great offenders as their predecessors! (See also the funny modern examples at Windsor; and the older ones in the chapel of HENRY VII., at Westminster Abbey, formerly used as the Chapel of the Order of the BATH.)

The CREST-CORONET.—The use of this was developed from the wreath. It is an open crown, usually of gold, and having (but not invariably) four foliations (of course only three are visible) like those of a ducal coronet, by which name it still is vulgarly designated, though there is in it no reference to ducal or to any other titular rank. It was much employed in the Low Countries and in Germany, where, however, it is properly considered an adjunct to the helm rather than as a portion of the crest, but there are few examples of its use in the *Zürich Wappenrolle*; one of these is that of the Dukes of AUSTRIA, but there is no coronet on the seals of LEOPOLD in 1216, of ALBERT in 1286, or of FREDERICK in 1311. The coronet is used by RODOLPH in 1305, and FREDERICK in 1313 (see HUEBER, *Austria Illustrata*). Sometimes the coronet was tintured of other colours than gold. In the *Armorial de Gelre*, that used by “*le Roi de Navarre*,” is actually of *ermine*! The use of a coroneted helm is said by some writers to be peculiar to those who are of tourney nobility—whose ancestors had taken part in those conflicts. BRYDSON (*Summary View of Heraldry*, p. 189), thought it a distinction of a banneret (but this it certainly was not in England), and he quotes OLIVIER DE LA MARCHE, “that none ought to adorn the tymbres of their armorial ensigns with a golden crown but gentlemen of name, arms, and cry.”

By the regulations of the English College of Arms no new grants of crests arising from crest-coronets, or chapeaux, are now made to ordinary applicants. But mural, naval, and Eastern, crowns form part of the grant in the case of persons who have respectively served with great distinction as military or naval officers, or in the public service of our Asiatic possessions; and some vallary crowns have also been granted. These coronets,

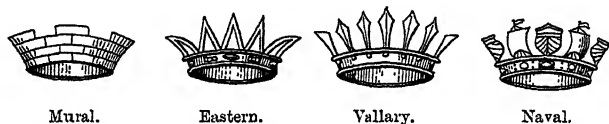


FIG. 18.—CREST-CORONETS.

which are very rarely found except in British armory, are here figured. Other forms of the crest-coronet are found but rarely; that used by the Marquess of RIPON is of *fleurs-de-lis*; and that of the RIDDELLS of Ardnamurchan is said to be "the coronet of a French count." Out of an Earl's coronet: *Or, a dove rising argent, in its beak a wheat ear stalked proper*, was the crest confirmed to DAVIDSON, by Sir WILLIAM SEGAR, 7, Car. 1 (*Visitation of Durham*). The crest of MAHONY, *a dexter arm embowed in armour, the naked hand holding a sword proper piercing a fleur-de-lis or*, is said to rise from the coronet of a French count.

MANTLES AND PAVILIONS.—The mantles which are frequently drawn around the arms of sovereigns and great nobles must be distinguished from the mantlings, or *lambrequins* of the helm; though, as has been said, both were simply enlargements of the *capeline*, and like it were often *armoyées*. In later times the arms of Sovereigns; the German Electors, etc., were mantled, usually with crimson or purple velvet fringed with gold, lined with ermine, and crowned; but the mantling *armoyé* was one of the marks of dignity used by the

*Pairs de France*, and by Cardinals resident in France ; it was also employed by some great nobles in other countries. An early example is afforded by the arms of the Duke of LORRAINE (MOULE, *Heraldry of Fish*, p. 71). In NISBET'S *System of Heraldry* the arms appended to the dedications of that work to the Duke of HAMILTON and the Earl of MORTON are thus *armoyées*. The mantling of the Princes and Dukes of MIRANDOLA was : *Chequy argent and azure, lined with ermine*. Other families used a mantling which, though not strictly *armoyée*, was *semé* with one or other of the charges of their arms. In France the mantling of the *Chancelier* was of cloth of gold ; that of the *Présidents à mortier* of scarlet, lined with alternate strips of ermine and *petit gris*.

Some Slavonic families have a mantling of fur only ; hat of the Hungarian CHORINSKI is a bear skin. In Sweden the tinctures of the mantlings are specified in the patent, and are often curiously varied. On his monument at Schoonhoven, the arms of OLIVIER VAN NOORT, Admiral of the Netherlands (who first led the Dutch fleet through the Straits of Magellan), were, *Azure, between two estoiles or, a fess wavy argent rippled proper*. The crest, placed on the shield without the intervention of a helm, was the terraqueous globe, thereon a fully rigged ship. The shield is enveloped in a mantling of *azure, semé of golden estoiles*.

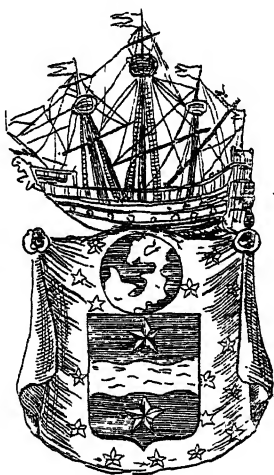


FIG. 19.—OLIVIER VAN NOORT.

(The bearings were pretty certainly derived from those granted to Sir FRANCIS DRAKE, who passed the Straits of Magellan in 1517, fifty years earlier than the date of



VAN NOORT's death. He bore : *Sable, a fess wavy between the two Pole-stars argent*. The crest was : a ship with sails reefed, being drawn round a terrestrial globe by a cable held in a hand issuing from clouds, all proper). In England the suggestion that the arms of peers should be mantled with their Parliament robes was never generally adopted. In France, NAPOLEON I., who used a mantling of purple *semé* of golden bees, decreed that the Princes and Grand-Dignitaries should use an *azure* mantling thus *semé*; those of Dukes were to be plain, and lined with *vair* instead of ermine. In 1817, a mantling of *azure*, fringed with gold and lined with ermine, was appropriated to the dignity of *Pair de France*.

From the use of the large mantling was developed the crowned canopy known as the *pavilion*, of which we see traces on the Great Seals of the Kings of FRANCE since LOUIS XI. (See VRÉE; and LECOY DE LA MARCHE. *Les Sceaux*, pp. 135-148, Paris 1890.) This pavilion of the King of FRANCE was of *azure, semé de fleurs-de-lis d'or*. In Russia the full Imperial Arms are environed by a *pavilion* of cloth of gold, *semé* of Imperial Eagles sable, and lined with ermine, it is surmounted by the Imperial Crown, behind which rises the banner of the Empire. The King of PRUSSIA assumed a pavilion of crimson, *semé* of golden crowns and Prussian eagles; and bearing aloft the banner of the Prussian Arms. In Italy the King alone uses the *pavilion*. It is of *azure* velvet, lined with white satin, bordered and fringed with gold. The border is composed of crosses, and Savoy love-knots, alternately. The mantling used by the Royal family is of red velvet, lined with ermine, fringed with gold. The Knights of the Order of the Annunciada are entitled to use mantlings of *azure* velvet, lined with white satin, and bordered with gold. The Great Officers of State, Princes, and Dukes, have the mantling of purple velvet, lined with white silk, and bordered with gold.

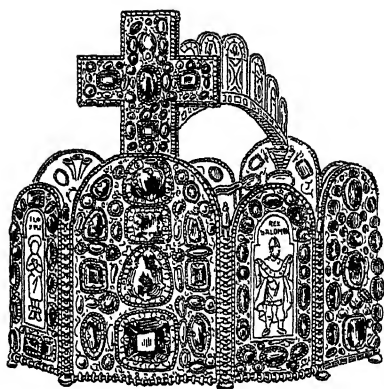


FIG. 20.—THE CROWN OF CHARLEMAGNE.

## CHAPTER VII.

### EXTERNAL ORNAMENTS.

#### II.—CROWNS AND CORONETS.

THE earliest form of the crowns and coronets in use in western Europe is a circlet of gold, plain or jewelled, or ornamented with enamels. Of these the first which is of heraldic interest is the celebrated IRON CROWN OF LOMBARDY, gifted by Queen THEODELINDA (d. 616) to the Basilica of Monza where it is still preserved. It is a jointed circlet of Byzantine workmanship about three inches in width, composed of six golden plates, covered with semi-transparent green enamel, and ornamented with golden roses, and small flowers in opaque enamel. It derives its name from the iron-band which runs round its interior. This is said to have been forged out of *Il Sacro Chiodo*, one of the nails used at the Crucifixion, and discovered by S. HELENA, who is also said to have sent to her son CONSTANTINE the Great, a diadem, and a horse-curb forged from the nails. But there is not the

smallest fragment of historical evidence to connect the diadem of CONSTANTINE with the Crown at Monza. Even so late as the coronation of CHARLES V. as Emperor, in 1529, the "Iron Crown" of Monza is not spoken of as containing *Il Sacro Chiodo*; and it was only at the end of the sixteenth, or early in the seventeenth century, that it began to be venerated as a sacred relic. (See MURATORI, *De Corona Ferrea*; and the exhaustive *Storia della Corona Ferrea*, of Cav. ROCCO BOMBELLI, Firenze, 1870.) Having had the opportunity of carefully examining the crown I may say that it is probably of sixth or seventh century work, and was used for the same purpose as the votive suspensory crowns of the Gothic King RECCESVINTHUS, etc., found near Toledo in 1858, and now preserved in the Musée de Cluny at Paris. The iron rim merely keeps the jointed plates of the circlet in place. Though too large for use as an *armilla*, it is too small to have been habitually worn as a crown, being scarcely more than six inches in diameter, but with it the Kings of Italy are crowned.

It was used as a heraldic adjunct in the *Écu Complet* of the Austrian Empire; and forms a part of the decoration of the Royal Order of the Crown of Italy.

The crown of CHARLEMAGNE is preserved in the Imperial Treasury in the Burg at Vienna. (See the engraving at the head of this chapter.) It is of Byzantine workmanship and is composed of portions of different dates; probably no portion of it is co-æval with the Emperor from whom it derives its name. It consists of eight plates of gold having semicircular heads; the alternate larger *plaques* are set with uncut gems; the others, somewhat smaller, have Byzantine enamels representing the SAVIOUR, HEZEKIAH, DAVID, and SOLOMON, each within a border of uncut gems. Two small iron circlets are used to strengthen the series of plates. The central *plaque* is surmounted by a





# CROWNS AND CORONETS.



1. Imperial.



2. Royal.



3. Prince of Wales.



4. Royal.



5. Sons of Sovereign.



6. Princesses.



7. Grandsons of Sovereign.



8. Duke.



9. Marquess.



10. Earl.



11. Viscount.



12. Baron.



13. King of France.



14. Dauphin.



15. Fils de France.



16. Prince.  
(France.)



17. Marquis.  
(France.)



18. Marquis.  
(France.)



19. Count.  
(France.)



20. Viscount.  
(France.)



21. Baron.  
(France.)



22. President.  
(France.)



23. Doge of Venice.



24. Vidame.



25. Prince.  
(Holy Roman Empire.)



26. Count.  
(Germany.)



27. Baron.  
(Germany.)



28. Noble.  
(Germany.)



29. Viscount.  
(Netherlands.)



30. Baron.  
(Belgium.)



31. Noble.  
(Netherlands.)



32. Marquis.



33. Viscount.  
(Italy.)



34. Noble.  
(Italy.)



35. Hered. Knight.  
(Italy.)



36. King of Arms.



jewelled cross, from which an enamelled arch passes over the head to the plate at the back, and bears an inscription "CHUONRADUS, DEI GRATIA ROMANORUM IMPERATOR, AUG." CONRAD was Emperor in 1138.

It is on this model that the present IMPERIAL CROWN of GERMANY is designed. Its circlet resembles that of the crown of CHARLEMAGNE, but the plaques are of equal size, and decrease somewhat towards the lower edge. They are set alternately with crosses of diamonds and eagles-displayed; four ogee arches of brilliants terminate in the orb and cross. (See Plate XXVIII, fig. 1.) The hemispherical cap of the crown is enclosed in a network of gold. When the crown of CHARLEMAGNE appears as a heraldic charge, as in the arms of HANOVER (Plate XXVI., figs. 9, 10), it is drawn in profile.

The Crown of the German Prince-Imperial has a thin golden circlet from which rise four crosses *pateés* alternating with eagles-displayed. The crown is arched in, like that of the Emperor, and is thickly set with gems.

The circlet of gold worn by our English kings was early ornamented with points, or floriations. The seal of EDWARD THE CONFESSOR shows the king wearing a crown with four rays. That of WILLIAM THE CONQUEROR is a circlet which has four trefoils, or strawberry leaves, of which three are visible. Cusplings supporting a pearl, or a smaller foliation, were soon introduced, and this open and foliated crown is that which appears on the head of the sovereign in the early Great Seals of ENGLAND, FRANCE, etc. The crown of HENRY IV. has smaller *fleurs-de-lis* introduced between the (six?) conventional strawberry leaves; small groups of pearls separate all the foliations.

HENRY V. was the first English king who by adding the arches (with their orb and cross) to the circlet, converted the open coronet into that which is techni-



cally known as a close crown. Though the open circlet occasionally appears up to the reign of HENRY VIII., the arches of the crowns used by later sovereigns were generally four in number, but HENRY VI. and CHARLES I. used the crown with eight arches. The rim of the crown of England has been heightened with alternate *fleurs-de-lis* and crosses *patée* (four of each) since the time of HENRY VI. The cap within the crown, worn by RICHARD III., and perhaps by earlier sovereigns, is distinctly shown in the crown of the Great Seal of HENRY VIII. The ogee curves of the golden arches, set with pearls, which appear in the crowns of CHARLES II. and all succeeding sovereigns, have disappeared from use during the later part of the reign of Queen VICTORIA, and the arches have now the simple curve which is found in the early examples. The crown actually worn at the coronation of Her Majesty (Plate XXIII, fig. 2) differs in shape from the Imperial crown as represented on the coinage, etc. (Plate XXIII., fig. 1). The bands, which have nearly the shape of a right angle, are formed of wreaths of oak-leaves in brilliants, with acorns of pearls in brilliant cups. (Correct BOUTELL, *Heraldry, Historical and Popular*, p. 320.)

The coronets of the British Princes and Princesses were granted in the reign of CHARLES II. The crown of the Prince of WALES resembles the Imperial crown except that it has but a single arch supporting a small orb and cross. (Plate XXIII., fig. 3). The coronet used by the other sons of the Sovereign is like that of the Prince of WALES—a circlet heightened with four crosses-*patée* alternating with as many *fleurs-de-lis*—but it is not arched-in (Plate XXIII., fig. 5). In the coronets used by the princesses two conventional strawberry leaves are substituted for two of the crosses-*patée*. (Plate XXIII., fig. 6). Their coronet, therefore, bears two crosses-*patée*, four *fleurs-de-lis*, and two strawberry leaves (the

cross *patée* occupies the central place in all the British princely coronets). The grand-children of the Sovereign use a coronet in which four crosses-*patée* alternate with as many strawberry leaves. (Plate XXIII., fig. 7.) We may mention that the so-called strawberry leaves are termed *feuilles de ache* by old French writers.

The Royal crown of SCOTLAND is a circle of gold set with stones and pearls, and heightened with ten (entire) golden *fleurs-de-lis*, alternating with as many floriations resembling crosses-*fleury* set with gems. Four rather small arches support a mound of blue enamel on which rests a cross slightly *patée*, set with an amethyst and pearls. (The Regalia of SCOTLAND have been very fully and accurately described by Messrs REID and BROOK, in most interesting papers printed in the *Proceedings of the Society of Antiquaries of Scotland*, 1890, pp. 18-141.)

The Royal crowns used by most foreign sovereigns, whatever be their titular rank, though they differ slightly in details, are (with exceptions hereafter noted) of one general type—a circlet of gold heightened with eight floriations between which are low cusps each supporting a pearl. The crown is closed in by eight pearled arches, surmounted by an orb and cross. (Plate XXIII., fig. 4.)

The use of the closed crown by foreign sovereigns (the Emperor being excepted) dates only from the sixteenth century. The arms of Queen LEONORA of PORTUGAL, in 1498, have only the open circlet. I think the Spanish crown was not generally closed in before the times of the Emperor CHARLES. ERIK XIV. (1560-1568) was the first of the Swedish kings to bear the closed crown. Among the Danish regalia in the castle of Rosenborg, near Copenhagen, is still preserved the elegant open crown, probably made about the year 1600, worn by CHRISTIAN IV. The closed crown appears to have been adopted by CHRISTIAN V. (c. 1670.)

FRANCE.—CHARLES VIII. is said to have assumed the closed crown in 1495, after the conquest of Naples, but it does not appear upon his Great Seal, or on that of his successors until the reign of HENRY II., 1547. FRANCIS I. (1515) is also said to have used the closed crown, and it certainly appears on the seal of his queen, LEONORA of PORTUGAL. The crown borne later by himself and his successors is a circlet of gold heightened with eight *fleurs-de-lis* (often more accurately by eight *demi-fleurs-de-lis*), closed by eight pearled bands which unite in a *fleur-de-lis*. (Plate XXIII., fig. 13.) Occasionally the whole *fleur-de-lis* is used instead of the *demi-fleur-de-lis*. (See the coronet used by the Duchesse d'ORLÉANS, in GUIGARD, *Armorial du Bibliophile*, pp. 39-46.) The full *fleurs-de-lis* make a very elegant crown. The crowns of the Queens of FRANCE, though closed in, usually had *feuilles de ache* (strawberry-leaves) alternating with the *fleurs-de-lis*. (See the arms of ANNE DE BRETAGNE; LOUISE DE LORRAINE; MARIE DE'MEDICI; ANNE D'AUTRICHE; and MARIE THERESE D'AUTRICHE.) (The crowns used heraldically by ELIZABETH DE VALOIS, MARIE LECZINSKA, and MARIE ANTOINETTE, were exceptions to the rule.) The crown of the Dauphin was similar to that of the King, but was arched in by four dolphins embowed, supporting with their tails the crowning *fleurs-de-lis*. (Plate XXIII., fig. 14.) It is remarkable that MARY STUART, Queen of SCOTLAND, as Dauphiness, did not use the dolphin-arched crown, but a crown set with *demi-fleurs-de-lis*, and closed with a single arch. (See GUIGARD, *Armorial du Bibliophile*, p. 21.) The coronet of the other children of the king (*les fils de France*) was a circlet adorned with eight (*demi-*) *fleurs-de-lis*. (Plate XXIII., fig. 15.) That used by the Princes, their children, was set alternately with four (*demi-*) *fleurs-de-lis* and as many conventional strawberry leaves. (Plate XXIII., fig. 16.)

The crown adopted by NAPOLEON, and used under both Empires, was a gemmed circlet of gold supporting, and completely closed in by, eight Imperial eagles, whose elevated wings united with alternate conventional palm branches rising from Greek honeysuckle floriations, to support the orb and cross. LOUIS PHILIPPE did not use the old crown, but substituted *feuilles de ache* for the fleur-de-lis, and made them rise from a horizontal wreath of oak leaves on the upper edge of the circlet. The crown was closed with eight pearly arches supporting an orb.

The crown of the HOLY ROMAN EMPIRE, the crown worn by the German Emperors, appears to have been completely closed, not merely arched, at an early date, probably in imitation of the diadems used by the Byzantine Emperors from the time of BASIL I. On the seal of HENRY I. (1002-1024) the crown is closed in, and has also four rays or spikes surmounted by balls. That of his successor CONRAD I. has an open crown of four foliations; but CONRAD'S son, the Emperor HENRY II., reverted to the previous type, and, with variations in detail, this was maintained by most of his successors. (The exceptions known to me are LOUIS IV., CHARLES IV., and RUPERT, who are represented with open crowns. See ROEMER-BÜCHNER, *Die Siegel der Deutschen Kaiser*; and GLAFEY, *Specimen Decadem Sigillorum*.) The *vittæ*, or fillets, are clearly indicated on the seals of CONRAD, 1143; FREDERICK, 1165; and PHILIP, 1203.

The crown of the Kings of BOHEMIA, known as that of ST. WENCESLAS, appears on the great seal of King WLADISLAS, in 1160. (See GLAFEY, *Specimen Decadem Sigillorum*, tab. ix., fig. 39.) Like other crowns of the period it is of Byzantine work, and the circlet is hinged. It consists of four golden plates; the upper edge of each rises into a (demi-) fleur-de-lis. From the backs of these

rise the arches which support a cross. All the parts of the crown are set with rough gems.

The celebrated *Szent Korona*, (the Holy Crown), or crown of ST. STEPHEN, with which the Kings of HUNGARY are crowned, and which is accordingly used as the heraldic ornament of their arms, is depicted in fig. 15, p. 122, and fig. 21. It derives its name from a legend

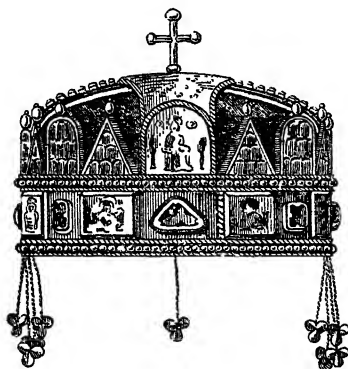


FIG. 21.—THE SZENT KORONA.

that its upper portion was presented to ST. STEPHEN, the first King of HUNGARY, by Pope SYLVESTER II. The lower portion, as we know from history, was presented after the year 1074, by the Emperor MICHAEL VII., (DUCAS) to GEYSA I., of HUNGARY. Tradition declares that the two crowns were united and form the existing crown. But it seems clear that the whole of the crown is of Byzantine origin. The crown sent to GEYSA must pretty certainly have been an open one; as an arched or closed crown was borne in the Eastern Empire by the Basileus alone. But, if, as seems clear, the arched bands are of Byzantine design they can hardly be of Roman origin; and it seems to me much more reasonable to suppose that the upper portion as well as the

lower, was obtained from some Eastern source, than to accept the legend attributing to it a Papal origin. The principal part, the band which surrounds the head, is of gold edged with pearls, and is set with large uncut gems. On the front of the band these alternate with four rectangular plates enamelled with figures of the Archangels MICHAEL and GABRIEL, and Saints GEORGE and DEMETRIUS. On the top of the circlet are four projections of rectangular shape with semicircular heads. These are placed at the springing places of the arches which close in the crown, and are enamelled with figures of the SAVIOUR, the Emperors MICHAEL, and CONSTANTINE (*Porphyrogenitus*), born in 1074 and GEYSA himself. To the front of the crown a series of golden projections similar in shape, alternating with others of pyramidal form, is interposed between the enamels just described. The arches of the crown which are low and flattened, are ornamented with figures of eight of the Apostles, and like the circlet are set with uncut gems. The whole is surmounted by a rather thin cross with globular ends, which is now bent somewhat from the perpendicular. The crown is well engraved in BOCK'S *Die Kleinodien des Heil. Romischen Reichs*. See also *Les Origines de l'Orfèvrerie Cloisonné*, par CHARLES DE LINAS, Paris, 1878.

RUSSIA.—The present Imperial crown of RUSSIA does not differ very materially from that used by the later German Emperors. A circlet set with large precious stones supports to the front a group of palm leaves and laurels in diamonds. A gemmed band rises from the circlet and crosses the head from back to front, supporting on its summit a large uncut ruby, and a splendid diamond cross; as in the old German and Austrian Imperial crowns, the side pieces of the cap are sections of a sphere, and are formed of a silver network set with brilliants.

The treasury of the Kremlin at Moscow contains among the regalia several most curious and ancient Russian crowns. Of these one of the most interesting is the crown of VLADIMIR (*Monomachus*) fig. 22. This is a circlet out of which rises a dome-shaped cap of six sections, of gold filigree adorned with gems. This dome is truncated, and the opening is covered by a hemisphere of like workmanship supporting large gems and a tall cross of Latin shape. The circlet is covered

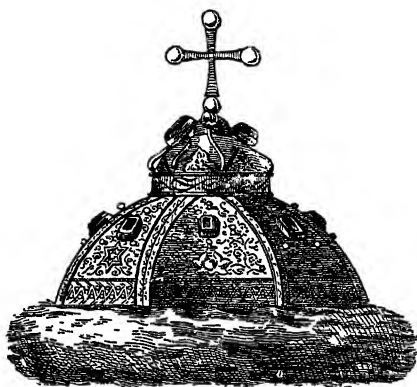


FIG. 22.--CROWN OF S. VLADIMIR.

by a broad band of sable fur. This is said to have been used by ST. VLADIMIR in the tenth century, but is certainly of later workmanship. The crowns of the CRIMEA and SIBERIA are similar in general character. The crown of PETER ALEXIEVITCH has a circlet from which rise small pliant rods of gold topped with large uncut gems. The crowns of KAZAN, ASTRACHAN, etc., are of the general barbaric tiara, or pagoda, shape; but are not easily described without the aid of coloured engravings; such will be found in the splendid work, *The Antiquities of the Russian Empire*, 4to, 1849-52, of which there is a copy in the Art Library at South Kensington.

The Prussian Royal crown, Plate XXIV. (distinct from the Imperial crown of GERMANY) is of gold, the circlet set with large diamonds, and heightened with diamond rosettes or foliations ; it is arched-in with eight bands set with diamonds, and is surmounted by the orb and a brilliant cross. (*See* Plate XXIX., fig. 1.)

In ITALY the Royal crown has the circlet ornamented with eight pearled trefoils, or strawberry leaves, alternating with as many slightly raised points, each of which supports a small pearl. The arches rise from the eight trefoils, are pearled, and unite in an azure orb, banded and supporting a golden trefoil cross. The cap is of red velvet.

The other European Royal crowns need no special mention ; generally they are used not only by the sovereign and his consort, but as a heraldic ornament by the Princes of the Royal House. Thus the crown of the late Prince ALBERT of SAXE-COBURG-GOTHA, the lamented Prince Consort of Queen VICTORIA (a younger brother of the then reigning Duke of SAXE-COBURG), was in all respects of the Royal type, differing only in minor details from that given in Plate XXIII., fig. 4.

The arch-ducal crown of AUSTRIA is at present a circlet of gold set with strawberry leaves, and having a single arch, as in the crown of the Prince of WALES. It also shows the cap of crimson velvet which rarely appears at the present day in foreign Royal crowns. The crown of the Electors of the Holy Roman (or Germanic) Empire was, like the old arch-ducal crown of AUSTRIA, provided with a circlet of ermine cut into points ; in the arch-ducal crown these points were edged with gold and pearls.

The crown used by many German Princes (*Fürsten*) resembles the old electoral crown, having a scalloped circlet of ermine, a crimson velvet cap, and four golden



arches with the orb and cross (Plate XXIII., fig. 25). Princes of the Royal House in Italy should use a ducal coronet with an azure velvet cap; and the other princes a like coronet with a crimson velvet cap. But these rules are very little regarded, and the bearers of princely titles in Italy, etc., generally use a crown practically identical with a Royal one, but having four arches. The coronets which appear above the escutcheon of the Swedish Royal Princes in the series of Arms of the Knights of the Order of the Seraphim in the Riddarholms Kyrka at Stockholm, are composed of a golden circlet, adorned with high points like an Eastern crown, but with a small pearl at the top of each point. The points are usually, though not invariably, eight in number (five being visible). Between the points are a series of representations of the *Vase*, or sheaf of the VASA arms. These are sometimes of gold, sometimes they appear to be of sable. I noticed that on the coronets of the Dukes of SODERMANIA, and UPLAND, no sheaves are now apparent. The caps of the coronets are of azure velvet, and (in the case of the Crown-Prince at least) were *semés* of small golden open crowns, the charges in the arms of SWEDEN.

The Grand Dukes of TUSCANY used a circlet of gold set in front with a large *fleur-de-lis florençée*, the rest of the rim being ornamented with blades of iris leaves, and intermediate buds of the same flower.

The coronet of the Doges of VENICE is represented in Plate XXIII., fig. 23; the plain coronet of gold enclosed a cap of cloth of gold, or white silk damask, of peculiar shape.

CORONETS.—When we come to the consideration of the coronets borne by the European nobility, we must remark at the outset that great licence prevails, and that it is only in our own land that we can be certain that the coronet which is used as a heraldic adornment is a clear indication of the rank of the user.

Even the ducal coronet (Plate XXIII., fig. 8), which is common to that rank in all European countries, is sometimes employed on the Continent by nobles of an inferior title, without exposing them, as such an assumption would do among us, to comment or derision. The ducal coronet, it appears from RIETSTAP, is generally borne by Marquises in Belgium and the Netherlands. It was also borne by the Marshals of France and their wives, as well as by the Chanceliers de France, les Premier Présidents, and the great Officers of State. I may remark also that all Grandees of the first class in Spain have the right to use the ducal coronet, though they may choose to be known by an inferior title; a Spanish grandee will frequently prefer to be known as the possessor of a great historical Marquessate, or County, than as the owner of a more modern Dukedom. All Spanish Dukes are grandees. Sometimes the titles of two ranks are there borne together. The well-read student of history will at once remember that OLIVAREZ, the Minister of State of PHILIP IV. was known as the "*Conde-Duque*." Spanish Dukes often use at present the closed-in crown like that borne by Princes of the Holy Roman Empire.

The coronet of a Marquess among us is a circlet of gold heightened with four strawberry leaves, and as many large pearls set alternately (Plate XXIII., fig. 9). In other countries the number of strawberry leaves remains the same, but our single pearl is often replaced by a group of two or three smaller ones, separate or conjoined. (Plate XXIII., figs. 17, 18, 32.) Fig. 17 is that which is most frequently used by French and Italian Marquises at the present day, but in France under LOUIS XIV. the form in fig. 18 (but with three pearls instead of two) was just as frequent.

The coronet of an Earl (Plate XXIII., fig. 10) has the usual circlet of gold, heightened with eight strawberry

leaves, and as many large pearls raised on high points, or rays. The coronet of a foreign Count is usually ornamented with sixteen pearls, of which nine are visible. In Italy and in Germany these are usually placed on high points; in the old French coronets they are raised very little above the circlet (*see* Plate XXIII., figs. 19 and 26). Another coronet used by French Counts has the circlet set with four groups, each of three pearls in a trefoil, and with smaller pearls on the rim in the intermediate spaces. The Counts of the NETHERLANDS use a coronet very closely resembling that which is now known among us as the "crest-coronet;" but the intermediate cusping of our crest-coronet has not (or ought not to have) the small alternating pearl which appears in the coronet of the Dutch Counts; in other words, their coronet much resembles that of a Marquess (Plate XXIII., fig. 9), but has much smaller pearls.

The Viscount's coronet with us was first granted by JAMES I., and is a golden circlet with twelve pearls, of which seven are visible, set close to the rim. (Plate XXIII., fig. 11.) The number of these is differently given as twelve, fourteen, or sixteen, but as only seven are visible it is pretty clear that twelve is the number. In France it had at first only four pearls, of which three were visible; but later these were a little raised and four smaller pearls were placed in the intervals. (Plate XXIII., fig. 20.) The Viscounts of the Netherlands have attributed to them by RIETSTAP a coronet set with four pearls on points, of which three are visible; and the intermediate spaces are occupied by strawberry leaves. (Plate XXIII., fig. 29.)

In Italy the coronet of a Viscount is set with four large, and as many smaller pearls; so that three of the former and two of the latter are visible (Plate XXIII., fig. 33). The pearls are set directly on the rim without

intervening points. In Spain the coronet of a Viscount is a circlet set with four balls, of which three are visible.

The Baron's coronet with us has the circlet set with six large pearls, of which four are visible. (Plate XXIII., fig. 12). In Germany, and in Italy, the coronet resembles that of a Count, but has only twelve pearls, of which seven are visible. (Plate XXIII., fig. 12.) In France, and sometimes in Italy, the baronial coronet is a circle of gold wreathed with strings of small pearls. (Plate XXIII., fig. 21.) But a coronet of four large, and as many small, pearls alternately was sometimes used, of these three large and two small pearls were visible in a drawing. A curious coronet is used by the Barons of the Low-Countries created under Austrian rule; it is represented in Plate XXIII., fig. 30, and is a circlet of gold with a cap ornamented with gold and pearls. The Baronial coronet in Austria and Portugal is like the French but has also five balls visible on the rim. In Sweden the Baronial coronet is ornamented with twelve pearls, arranged in the shape of trefoils, in four sets of three, one pearl above two. Of the four sets only three are visible, one fully, the other two partially, so that the number of pearls actually seen is seven. Another form of the coronet has eight balls, five visible, each of which has a small pearl at the top.

The coronet of a Vidame (*Vogt, Avoué*) was a circlet of gold ornamented with four crosses *patée*, of which three are visible. (Plate XXIII., fig. 24.)

The Chancellor of France, and the *Premiers Présidents* used a *mortier*, or cap edged with gold (Plate XXIII., fig. 22), which was placed above the coronet which surmounted their arms.

The Admirals of the United Provinces of the Netherlands adorned their escucheons with a naval crown composed of prows of ships. (*See* the monuments of DE

RUYTER, VAN GALEN, and KINSBERGEN, in the Nieuwe Kerk; and those of SWEERS, HULST, etc., in the Oude Kerk, at Amsterdam.)

Plate XXIII., contains two figures, Nos. 31 and 35, which have not yet been described. They are the coronets often used abroad by Jonkheers, hereditary knights, and nobles generally, who have not the right to the superior titles of Baron, etc. In Italy the general coronet of nobility is of gold having eight large pearls set directly on the rim, five of these are visible. The coronet attributed to hereditary knighthood has only four pearls, of which three are visible. When these coronets appear on carriages or visiting-cards they are often supposed by the unlearned to mean something much more than they really indicate. They are on all fours with the crest-coronet, or with the circlets which were used in early times upon the basenets of knights, and out of which no doubt the crest-coronet was evolved. But by the average Englishman, whose idea is that there is no nobility apart from the Peerage, the foreign coronet is assumed to be the index of high noble and titled rank, and the *ignotum* is taken only too often *pro magnifico* with very little reason indeed.

NAPOLEON, who had no objection to assume an Imperial crown for himself, endeavoured to substitute for the helmets and coronets of his nobles a series of velvet *toques*, or hats turned up with various colours, and ornamented with ostrich feathers. Those who are curious on the subject will find these all set out in SIMON, *L'Armorial Général de l'Empire Français*, tome i., but they were tasteless in design, and the new *noblesse* were not likely willingly to use insignia which marked them out as *nouveaux annoblis*; the *toques* had consequently but a very brief existence. The title of Marquess was not conferred by NAPOLEON I.; and is unknown in Poland and in Scandinavia.

Although coronets as insignia of nobility were in use by the nobles of England in the reign of EDWARD III., they did not assume their present, or indeed any, distinctive character until a much later period. Whatever may have been their use for personal adornment, the Stall Plates of the Knights of the Garter in S. George's Chapel at Windsor, show that their heraldic use was not at all general in early times, nor were their shapes settled by authority. Few instances appear before the reigns of HENRY VIII. and his children.

The fashion at the present day is to omit the caps (of crimson velvet, with a golden tassel) which used to line the coronets. In France after the Restoration the marks of the *Pairie* were the mantlings surrounding the escutcheon (*v. p.* 251), and the coronets which surmounted them and indicated the rank of the peers; these coronets enclosed caps of azure velvet.

It should be noticed that although in heraldic drawings the circlets of coronets are represented as set with jewels; in the actual coronets worn by our Peers such additions are strictly forbidden.

The coronet used by the Kings of Arms at the present day is of a gilt circlet on which is inscribed the words: MISERERE MEI, DEUS, SECUNDUM MAGNAM MISERICORDIAM TUAM, from Psalm LI. From the circlet rise sixteen oak-leaves, nine being visible; they are of two sizes arranged alternately. (Plate XXIII., fig. 36). The use of these coronets probably dates from the time of CHARLES II. According to NISBET (*System of Heraldry*, vol. ii., p. 166), the crown of "Lyon" King of Arms in Scotland, was of gold, closed like the Royal crown, but enamelled instead of being set with pearls and gems. I do not know by what authority, if any, its use has in modern times been discontinued in favour of that now employed in England and Ireland.

In the plate following the title of MAURICE'S *Blason des Armoiries des Chevaliers de l'Ordre de la Toison d'Or*, 1665, the coronet given as that of a King of Arms is a circlet set with four crosses (Plate XXIII., fig. 24) like that described on p. 267, as that of a Vidame. (MAURICE was himself Gueldres, King of Arms.)

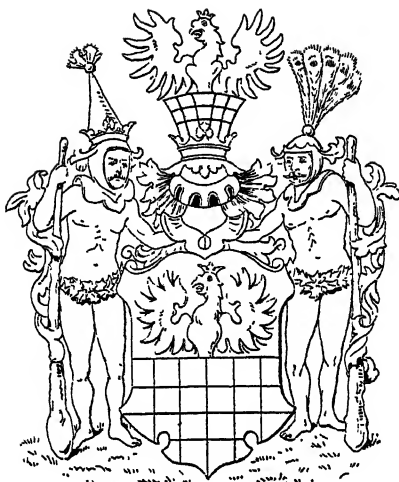


FIG. 23.—ARMS, ETC., OF PRINCE PUTBUS

## CHAPTER VIII.

### EXTERNAL ORNAMENTS.

#### III.—SUPPORTERS.

SUPPORTERS are figures of living creatures placed at the side, or sides, of an armorial shield, and appearing to support it. French writers make a distinction, giving the name of *Supports* to animals, real or imaginary, thus employed; while human figures or angels similarly used are called *Tenants*. *Tenants* also include monkeys, centaurs, mermaids, etc., which have a semi-human appearance. Trees, and other inanimate objects which are sometimes used are called *Soutiens*.

MENÊTRIER and other old writers trace the origin of supporters to the usages of the tournaments, where the shields of the combatants were exposed for inspection, and guarded by their servants or pages disguised in fanciful attire,—“C'est des Tournois qu'est venu cet usage parce que les chevaliers y faisoient porter leurs lances



et leurs écus, par des pages, et des valets de pied déguisez en ours, en lions, en mores, et en sauvages.” —*Usage des Armoiries*, p. 119. The old romances give us evidence that this custom prevailed ; but I think only after the use of supporters had already risen from another source.

There is no doubt whatever that ANSTIS was quite correct when, in his *Aspilogia*, he attributed the origin of supporters to the invention of the engravers, who filled up the spaces at the top and sides of the triangular shield upon a circular seal with foliage, or with fanciful animals. Any good collection of mediæval seals will strengthen this conviction. For instance, the two volumes of LAING'S *Scottish Seals*, and still more the *Catalogue of Seals in the British Museum*, afford hundreds of examples in which the shields used in the thirteenth and fourteenth centuries were placed between two creatures resembling lizards or dragons. These creatures are sometimes winged ; but perhaps more frequently without wings. (See the seal of ALEXANDER DE BALLIOL, 1295. LAING, ii., 74.) Other charges were sometimes used. In English seals of the thirteenth and fourteenth centuries the shield, if it be not enclosed in a geometrical panel, is commonly suspended from the branches of a tree in pale behind the escutcheon. See the seal of ISABELLA, Duchess of ALBANY, Plate II., fig. 7. Here the escutcheon is also placed between two human hearts, and slips of foliage. In CIBRARIO, *Sigilli de Principi de Savoia, etc.*, Torino, 1834, the shield of BEATRICE of SAVOY, Dauphine de VIENNOIS in 1279, is placed between the *lacs d'amour*, which were a badge of her house and still appear in the collar of the ORDER OF THE ANNUNCIADA. On the seal of AMADEUS V., Count of SAVOY, in 1309, the shield has on either side a lion's head ; and on the counter-seal the spaces above and around the shield are each charged with the same. The

seals of EDWARD, Count of SAVOY, in 1311, 1322, etc., are similarly arranged. (See also VRÉE, *Gen. Com. Fl.*, plate lxxviii.) On the counter-seal of MAGNUS (LADISLAS) of SWEDEN, in 1275, the shield (which is *semé* of small hearts and bears three bends-sinister, over all a lion rampant, crowned for the first time), is surmounted by one open crown and placed between two others in flanks. (See HILDEBRAND, *Det Svenska Riks-Vapnet*, fig. 14, p. 23, and SCHEFFER, tab. F, fig. 24.) This arrangement by which the arms of GOTHLAND appear on an escutcheon which is placed between the three open crowns of the Swedish arms, is visible also on the tomb of King MAGNUS before the high altar of the Riddarholms-Kyrka at Stockholm. The seal of JOHN SEGRAVE has a garb on either side of the shield. To come back to animals, we find on the counter-seal of CHARLES of ANJOU, in 1308, the shield of COUCY placed between four lions rampant, within a quatrefoil. The seal of JOHN, Duke of NORMANDY, eldest son of the King of FRANCE, before 1316 bears his arms (FRANCE-ANCIENT, a *bordure gules*) between two lions rampant away from the shield, and an eagle with expanded wings standing above it. The *secretum* of ISABELLE de FLANDRE (c. 1308) has her shield placed between three lions, each charged with a bend (VRÉE, *Gen. Com. Flandr.*, plates xliii, xliv, xcii.). In 1332 AYMON of SAVOY places his arms (SAVOY, *with a label*) between a winged lion in chief, and a lion without wings at either side. Later, on the seal of AMADEUS VI., a lion's head between wings became the crest of SAVOY. In 1332 AMADEUS bears SAVOY on a lozenge (*v.* Vol. I., p. 64) between in chief two eagles, in base two lions. (CIBRARIO, Nos. 61, 64; and GUICHENON, tome i., No. 130.) In Scotland the shield of REGINALD CRAWFORD in 1292 is placed between two dogs, and surmounted by a fox; in the same year the paly shield of REGINALD,

Earl of ATHOLE, appears between two lions in chief and as many griffins in flanks (LAING, *Scottish Seals*, i., 210, 761).

The seal of HUMBERT II., Dauphin de VIENNOIS, in 1349, is an excellent example of the fashion. The shield of DAUPHINY is in the centre of a quatrefoil. Two savages mounted on griffins support its flanks; on the upper edge an armed knight sits on a couchant lion, and the space in base is filled by a human face between two wingless dragons. The spaces are sometimes filled with the Evangelistic symbols, as on a seal of YOLANTE de FLANDRES, Countess of BAR (c. 1340). (For another seal of YOLANTE see p. 281, *infra*.) The seal of JEANNE, Dame de PLASNES in 1376 bears her arms *en bannière* in a quatrefoil supported by two kneeling angels, a demi-angel in chief, and a lion couchant-gardant in base.

But though in this abhorrence of a vacuum originated the use of animals, etc., as *quasi* supporters, other causes certainly co-operated. Allusion has been made in the chapter on MARSHALLING to the usage by which on vesica-shaped seals ladies of high rank are represented as supporting with either hand shields of arms. From this probably arose the use of a single supporter. MARGUERITE DE COURCELLES in 1284, and ALIX DE VERDUN in 1311, bear in one hand a shield of the husband's arms, in the other one of their own. The curious seal of MURIEL, Countess of STRATHERNE, in 1284, may be considered akin to these. In it the shield is supported partly by a falcon, and partly by a human arm issuing from the sinister side of the *vesica*, and holding the falcon by the jesses (LAING, *Scottish Seals*, i., 764). The early seal of BOLESLAS III., King of POLAND, in 1255, bears a knight holding a shield charged with the Polish eagle (see VOSSBERG, *Die Siegel des Mittelalters*). In 1283 the seal of FLORENT of HAINAULT bears a warrior in chain mail supporting a

shield charged with a lion impaling an eagle dimidiated. Probably that which contributed most to the general adoption of a single supporter was the use by the German Emperor of the eagle displayed, bearing on its breast his personal arms, a fashion early adopted by his kinsmen and feudatories. Thus, the seal of HENRY de SEVELD in 1254, bears his shield, charged with two bars, on the breast of an eagle displayed (*Austria Illustrata*, plate iv.). FLORENT, Count of HOLLAND, brother of the Emperor WILHELM, bore (c. 1260) the shield of HOLLAND on the breast of an eagle displayed, a usage maintained by later Counts, *e.g.*, by WILLIAM III. and his sister MARGARET, wife of the Emperor LOUIS, as well as by their sons, WILLIAM, Count of OSTREVENT, Duke of BAVARIA (d. 1377), and ALBERT, Count Palatine of the RHINE; these two used the eagle double-headed. We have seen already the use of the eagle in this way by RICHARD of CORNWALL, elected King of the Romans in 1256, and by his son EDMUND, Duke of CORNWALL. In 1305 the seal of WILLIAM DE FERRERS, Lord of GROBY, bears his arms (*Gules*), *seven mascles conjoined*, 3, 3, 1 (*or*), supported on the breast of a double eagle displayed (*Cat. of Seals in Brit. Mus.*, No. 9684). But JOHN DE FERRERS, of Stapleford (temp. EDWARD I.) has his shield (*Vairé* . . . ) on the breast of a single eagle displayed (*Ibid.*, No. 9675). The seal of JOAN, Lady COBHAM (42, EDWARD III.) has on the breast of an eagle displayed, her ancestral coat of BERKELEY; on the wings are two escucheons, one of COBHAM (*Gules, on a chevron or, three mullets sable*; the other is charged with a lion rampant) (*Archæologia Cantiana*, iii., 143.) An eagle displayed occurs also as single supporter on the seals of JOHANNA DE LA HAY, about the year 1310; of JOHN FRELOND, in 1330; of Sir GILBERT DE ELLERSFIELD in 1335; of MARGARET DOUNDERDALE, temp. EDWARD III.; and

NICHOLAS FITZ-SIMOND, in 1378. In Scotland, ALEXANDER, Earl of ROSS, in 1338 placed his shield on the breast of an eagle. In 1345 the shield of Sir DAVID LINDSAY is thus supported; and on the seal of EUPHEMIA, Countess of ROSS, in 1394, the shield of ROSS is borne on the breast of an eagle, while the arms of LESLIE and COMYN appear on its displayed wings. [Cf. the imperfect seal of MARGARET STEWART, Countess of ANGUS, in 1366; the shields remaining on the wings are ANGUS (*a lion rampant*), and STEWART (*a fess chequy, and a label*).] In 1370 the seal of LOUIS, Duc d'ANJOU, bears his shield on the breast of a crowned eagle displayed, whose feet rest on couchant lions (*see our Plate XXII., fig. 5, from DEMAY, fig. 260*).

On the seal of HUMPHREY DE BOHUN in 1322 the *guige* is held by a swan, the badge of the Earls of HEREFORD; and in 1356 the shield of the first Earl of DOUGLAS is supported by a lion whose head is covered by the crested helm, a fashion of which there are many examples. (*See the arms of RECKHEIM, Plate XX., and the woodcut of the arms of Prince PUTBUS, fig. 23, p. 271, at the head of this chapter. The arms are: Chequy or and sable, on a chief of the first an eagle displayed sable, naissant from the chequy, and crowned of the first.*) A helmed lion holds the shield of MAGNUS I., Duke of BRUNSWICK, in 1326. That of a successor, Duke HENRY, in 1373 is supported by a single angel. (GROTE, *Geschichte der Welfischen Stamm-Wappen*, p. 85.) On the seal of JEAN, Duc de BERRI, in 1393 the supporter is a helmed swan (*cf. the armorial slab of HENRY of LANCASTER, in BOUTELL, Heraldry, Historical and Popular, plate lxxix.*). JEAN IV., Comte d'ALENÇON (1408) has a helmed lion sejant as supporter. In 1359 a signet of LOUIS *van Male*, Count of FLANDERS, bears a lion sejant, helmed and crested, and mantled with the arms of FLANDERS, between two small

escucheons of NEVERS, or the county of BURGUNDY (*Azure, billetty a lion rampant or*), and RETHEL (*Gules, two heads of rakes fessways in pale or*). His seal in 1382 has a similar lion between four escucheons of ARTOIS, NEVERS, BRABANT, and RETHEL. I have engraved this seal on p. 298 from VRÉE, *de Seghelen der Graven van Vlaendren*, plate xxvi. A single lion sejant, helmed and crested, bearing on its breast the quartered arms of BURGUNDY, between two or three other escucheons, was used by the Dukes up to the death of CHARLES *the Bold* in 1475. In LITTA'S splendid work, *Famiglie celebri Italiane*, the BUONAROTTI arms are supported by a brown dog sejant, helmed, and crested with a pair of dragon's wings issuing from a crest-coronet. On the seal of THOMAS HOLLAND, Earl of KENT, in 1380, the shield is buckled round the neck of the white hind lodged, the badge of his half-brother RICHARD II. Single supporters were very much in favour in the thirteenth and fourteenth centuries. In 1294 the seal of the Dauphin JEAN, son of HUMBERT I., bears the arms of DAUPHINÉ pendent from the neck of a griffon. CHARLES, Dauphin de VIENNOIS (c. 1355), has his shield held by a single dolphin. The shields of arms of BERTRAND DE BRICQUEBEC, in 1325; PIERRE DE TOURNEBU, in 1339; of CHARLES, Comte d'ALENÇON, in 1356; and of OLIVIER DE CLISSON, in 1397, are all supported by a warrior who stands behind the shield. In England the seal of HENRY PERCY, first Earl of NORTHUMBERLAND in 1346, has a similar representation.

The earliest appearance of the unicorn as a supporter of the Royal Arms of Scotland is on a gold coin of JAMES III. The unicorn is single. Other Scottish examples of single supporters are found on the seals of ALEXANDER ROXBURGH, 1367; NICOLAS DOUGLAS, 1392; ADAM FORRESTER, 1400; ARCHIBALD, Earl

of DOUGLAS, in 1418, as Duke of TOURAINE in 1421 (his wife, MARGARET, in 1425 has an angel as the supporter of her shield); and of WILLIAM, Earl of DOUGLAS, in 1446. The arms of the city of Perth: *Gules, a Paschal-Lamb argent, the banner azure, a saltire and royal tressure of the second*, are borne on the breast of a double-headed eagle displayed. (See LAING, *Scottish Seals*; and SETON, *Scottish Heraldry*, pp. 269, 270.)

The seals of MARY, Duchess of BURGUNDY, show her use of an angel, or of a lion, as a single supporter; her husband, the Archduke MAXIMILIAN, similarly used a single lion sejant, crested and helmed. On the *secretum* of CHARLES V., as of later Kings of FRANCE, a single angel appears behind the shield as a single supporter. It bears the sceptre, and the *main de justice*.

FERDINAND and ISABELLA, out of devotion to St. JOHN, placed the shield of the Royal Arms (*Quarterly*, 1 and 4. CASTILE *quartering* LEON; 2 and 3. ARRAGON), on the breast of the single-headed Apostolic eagle displayed. Of this use there are many examples on the *reja*, and on walls of the *Capilla de los Reyes* at Granada; and, if I remember aright, at Seville also.

In England there are a few examples of the use of a single supporter in later times. CHARLES I. is said to have granted to the lord of the Manor of Stoke Lyne the right to bear his arms on the breast of a displayed hawk.

The use of DOUBLE SUPPORTERS, as at present, arose contemporaneously with that of the single one. In the majority of cases both supporters were alike, but even at an early date this was by no means invariably the case. In Brittany the supporters were usually different, and there was a frequent combination of the lion and the griffon, as on the seals of ALAIN DE BEAUMONT, 1298; GUI DE BLOIS, 1367; BERTRAND DU GUESCLIN, 1373; CLÉMENT, Vicomte de THOUARS, 1378; ROBIN DE GUITÉ, 1379; and CHARLES, Comte de DAMMARTIN,

in 1394. Even after the use of double supporters had become general a third figure is often placed behind the shield, and this custom forms a connecting link with the old practice of filling the void spaces on seals to which we have already referred. On the seal of WILLIAM STERLING in 1292, two lions rampant support the shield in front of a tree. The shield on the seal of OLIVIER ROUILLON in 1376, is supported by an angel, behind the shield, and by two demi-lions couchant-gardant at its base. That of PIERRE AVOIR, in 1378, is held by a demi-eagle above the shield, and supported by two mermaids. On many ancient seals the supporters hold the crested helm above a *couché* shield. (See Plate XXII., fig. 10.)

Instances have been given in which a single supporter has a mantling *armoyée*. Double supporters are found similarly treated, as are the eagles of JEAN D'HARCOURT in 1410; and the lions of HUGH DE GRAMMONT in 1341. On the seal of PERONELLE, Vicomtesse de THOUARS, in 1378, the mantling is of DREUX (*Chequy or and azure, a bordure gules*; see DEMAY, *Le Costume d'Après les Sceaux* fig. 259). On that of ALAIN DU PERRIER in 1387 the lions sejant hold banners, and have *volets* apparently of vair (MORICE, *Bretagne*, tome ii.).

The counter-seals of RUDOLF IV., Archduke of AUSTRIA, in 1359 and 1362, afford instances in which a second set of supporters is used to hold up the crested helm. The shield of AUSTRIA is supported by two lions on whose *volets* are the arms of HAPSBURG and PFIRT; the crested helm (coroneted, and having a panache of ostrich feathers) is also held by two lions whose *volets* are charged with the arms of STIRIA, and of CARINTHIA. (HUEBER, *Austria Illustrata*, tab. xviii.)

In 1372 the seal of EDMUND MORTIMER represents his shield hanging from a rose-tree, and supported by the four parts of two lions couchant (of MARCH), whose heads are covered by coroneted helms with *panaches*



(*azure*) as crests. (See Plate II., fig. 2.) BOUTELL directs attention to the fact that the shield of EDMUND DE ARUNDEL (1301-1326) is placed between similar helms and *panaches* without the supporting beasts (*Heraldry, Historical and Popular*, pp. 271-418).

Supporters wearing crested helms have sometimes been misunderstood, and quoted as instances of double supporters—for instance, by LOWER, *Curiosities of Heraldry*, who gives (p. 144) a cut from the achievement of the French D'ALBRETS as "the most singular supporters, perhaps, in the whole circle of Heraldry." These supporters are two lions couchant (*or*), each having the head covered with a helm crested with an eagle *au vol levé*. These eagles certainly appear to assist in holding the shield, but the lions are its true supporters; nor is the arrangement by any means unique. The swans which were used as supporters by JEAN, Duc de BERRI, in 1386, are each mounted upon a bear. Two wild men, each *à cheval* on a lion, support the escutcheons of GERARD D'HARCHIES (1476), and of NICOLE DE GIRESMES in 1464. Two lions sejant, helmed and crested (the crest is the head of MIDAS), were the supporters of ARNAUD D'ALBRET in 1368 (DEMAY, *Le Costume d'Après les Sceaux* p. 214).

Really curious supporters are those of the Roman CESARINI, Dukes de CITTANOVA. They are two eagles; the head of the dexter bears the hind-quarters of a bear passant (away from the shield!), the sinister the fore-quarters of the same animal.

On the secretum of JAMES I. the Royal Arms of SCOTLAND are supported by two lions rampant-gardant; but JAMES V. changed them to two unicorns royally gorged and chained. An earlier use of the unicorns as supporters has been already noticed from the seals of JAMES STUART, Duke of ROSS; and his brother Archbishop ALEXANDER STUART of ST. ANDREWS.

Queen MARY used the unicorns, but her privy seal has the lions.

Several instances of TRIPLE SUPPORTERS have been already given. The *grand seel aux causes* of the Bailliage DE TANCARVILLE in Normandy bears a shield *Quarterly*, 1 and 4. *Gules, an escucheon argent within an orle of eight mullets or*; TANCARVILLE. 2 and 3. *Azure, seven besants, three, three, one, and a chief or*, MELUN. The shield is supported by three demi-angels whose expanded wings enclose it. The shield of JACQUELINE DE BÉTHUNE, in 1422, is supported by four angels; that of YOLANTE DE FLANDRE, Countess of BAR, etc. (bearing *en bannière* NAVARRE quartering EVREUX, dimidiated, and impaled with FLANDERS differenced by *a bordure engrailed*) is supported by no less than eight demi-angels.

The escucheon of JEAN, Duc de BERRI, *circa* 1408, has six bears as its supporters. (I have engraved this pretty and spirited design on Plate I., fig. 2, from DEMAY.) With it we may compare an early example which I noted in the cloisters of the Church of San Spirito at Florence. There the escucheon of the PORCCI (*. . . a griffon segreant . . .*) is surrounded by six black pigs, each with a white band round its body. The pigs are represented running round the shield with their backs turned towards it, except the one above the escucheon which has its feet turned towards the chief.

The supporters of the Royal Arms in France in modern times were two angels habited in albs, over which were dalmatics charged with the Royal Arms, and holding banners of the same. When the shields of FRANCE and NAVARRE were borne *accollées*, as by LOUIS XIV., the dexter supporter was habited of FRANCE; the sinister of NAVARRE.

The FRENCH ROYAL SUPPORTERS were the following:—PHILIP AUGUSTUS used two lions; LOUIS VIII.,

two wild boars (the supporters of the Dukes of BRITANY); ST. LOUIS (IX.), two dragons; PHILIP III., two eagles; PHILIP V., and CHARLES IV., two lions; PHILIP VI., two greyhounds; JOHN, two swans (chained to the shield); CHARLES V., two greyhounds (*azure, blessés de gueules*), or two dolphins; CHARLES VI., CHARLES VII., and LOUIS XI., two winged stags; CHARLES VIII., two unicorns; LOUIS XII., two porcupines; FRANCIS I., two salamanders; HENRY II., two greyhounds; FRANCIS II., two lions of SCOTLAND; HENRY III., two white eagles (of POLAND); HENRI IV., two "*vaches de Béarn de gueules*;" LOUIS XIII., two figures of HERCULES. These supporters were not borne to the exclusion of the angels, which were common to all the Kings after CHARLES VII. LOUIS XIV. and his successors used no others.

The arms of the DAUPHIN were supported by angels in dalmatics, that of the dexter is charged with the arms of FRANCE, that of the sinister with the arms of DAUPHINY. The other princes of the blood used angels in albs without dalmatics. The use of angel supporters was *not*, as is sometimes asserted, a prerogative of the Royal House in France; a good many great houses used them, *e.g.*, MONTMORENCY, TRÉMOILLE, DAMAS, DURFORT, BETHUNE, GAMACHES, SIMIANE, HAUTEFORT, etc.

In France, and indeed on the Continent generally, the use of supporters is not nearly so restricted as with us at present. A noble has the right to all the insignia of nobility, even though he be an untitled gentleman. If, as in Italy and Spain, he does not generally use supporters, it is only because fashion has made their use infrequent, not because they are considered the peculiar property of great nobles—they, in fact, use them as little as he does. Nor would it be thought that he needed the Royal, or any other, licence to assume or to change

them, any more than to leave off their use. No doubt, in some great families the supporters have become practically hereditary. Where, as is often the case in Germany, an armorial augmentation has taken the form of a special grant of supporters (*v.* pp. 165, 166), no doubt these will continue to be used without change. But what is meant is simply that there is and has been practical liberty with regard to these matters; not only where (as in France) there is no longer a College of Arms, but in other countries where the use of armorial insignia was under regular supervision.

An attempt was indeed made by the Archduke ALBERT to restrict the too general use of supporters, as of coronets and titles, in the Low Countries, by the *Ordonnances* to which reference has already been made in these pages (p. 173 *supra*). One of these prescribed:—"Vt nemo sibi aut alteri tribuat titulum Baronis aut majorem, aut secus insignia sua delatores, aut sustentatores, ponat, coronasve indebite assumptas, nisi hæc sibi per litteras Principum nostrorum probet attributa, seu perditis per bella litteris notorié possessa, quo casu aliæ dabuntur litteræ actis Heraldorum inscribendæ. (ZYPEUS, *Notitia Iuris Belgici*, i., xii.; and MENÉTRIER, *Usage des Armoiries*, p. 215.) These *Ordonnances* had little practical result; and I only quote them here lest it should be supposed that what I have said above was written in ignorance of their existence. In early times there is no doubt whatever that supporters, like crests, had not a hereditary character (*see* Sir GEORGE MACKENZIE, *The Science of Heraldry*, p. 94), nor was their use in England confined to peers, or other great nobles. The *Catalogue of Seals in the British Museum* shows that in the fourteenth century a considerable number of persons used supporters, whose rank would not now be thought sufficient to entitle them to do so. As examples *see* the seals of Sir GEOFFREY

GATE; Sir JOHN HAWKESWORTH; ROBERT DE INGLEBY; and WILLIAM DE MARNY (*Brit. Mus. Cat.*, vol. iii., Nos. 10,029, 10,566, 10,964, 11,631). See also p. 295 *infra*. Besides these even now a good many untitled families bear them by prescription; such are the HILTONS of Hilton, TREVANIONS of Cornwall, the FULFORDS, LUTTRELS, etc. An imperfect list is printed in the appendix to MONTAGU'S *Guide to the Study of Heraldry*, pp. 72, 73. As their assumption was unrestricted, so was their use. A noble family, for instance, which had become accustomed to use golden lions as supporters would have them depicted with a variety of attitude which would shock the pedantic notions of many people now-a-days who think they know all about Heraldry. At one time the lions would look towards the shield; at another they would be *affrontés*; at another *regardant*; at another they might even be *en barroque*; so that the supporters were two golden lions, that was enough. Nor was it required that they should be absolutely unlike those borne by any other family, or overladen with charges in order to distinguish them from those so borne. It is only in modern times that the over-regulation of what really did not need restriction has checked artistic fancy, and under the pretence of forbidding licence has limited lawful liberty.

Now-a-days, it would appear that every minute detail must be specified in the blazon, down to the colour of a sailor's neck-tie, the number of buttons on his jacket, or the fact of his shoes being either buckled or tied. Learned gentlemen (with and without tabards) warmly debate such highly important matters as whether a leopard supporter must show one ear or two! It may somewhat appease any who, after having read this, are inclined to denounce me either as an ignoramus or as a radical innovator, if I remind them that I only express the views of one who certainly was neither the

one nor the other—my late learned friend, JOHN GOUGH NICHOLS. He quotes with approval, from so old and usually pedantic an authority as BOSSEWELL, a passage declaring the needlessness of specifying such *minutiæ*, and says, "It is agreeable . . . to come across instructions so rational as these, which we venture to regard as more in correspondence with the simple and homogeneous blazon of still earlier days than with the minute technicalities of our own, which the irreverent are sometimes bold enough to stigmatise as the 'jargon of Heraldry.'" (*Herald and Genealogist*, ii., 109.)

The lion supporters of the Counts DE CLERMONT TONNERRE (who bore: *Gules, two keys in saltire argent*), carry banners, one of FRANCE-ANCIENT, the other *Or, semé of dolphins azure*, as hereditary constables of Dauphiny. In the Netherlands, and especially in Belgium, the use of supporters which also hold erect armorial banners is not infrequent. The possession of lands which were once *fiefs en bannière* may sometimes be thus denoted; but where, as is often the case, the arms on the banners do not coincide with those on the shield, their use may be a kind of Marshalling, and the banners may commemorate an important line of descent.

In Spain the infrequency of the use of supporters by the high nobility is probably due to the fact that the Regulations of the ORDER OF THE GOLDEN FLEECE permitted no supporters, and only one crested helm, to a shield surrounded by the collar of the Order. The finely carved achievements of the VELASCOS, which are supported by savages, in the glorious *Capilla del Condestable* in the Cathedral at Burgos, are exceptional.

In Italy the use of supporters was very infrequent in late mediæval times, and is still very far from general.

In Germany their use is somewhat more in accordance with our own, but the fashion of placing the arms of princes, and counts of the Empire, on the breast of an eagle-displayed is still not unfrequently seen. Instances are met with, chiefly in German and Slavonic Heraldry, in which the shield is encircled by a serpent, or dragon. Of this fashion I have a dozen or more instances, but one will suffice. The Barons von WARTENBERG, who bear *Per pale or and sable*, have the shield encircled by a dragon which holds its tail in its teeth. In the *Grünnenberg Armorial* the shield of the Count of COSSENTANIA has around it a serpent with a female head. Single supporters are occasionally met with in modern Continental use, but, like the preceding examples, belong rather to the curiosities of Heraldry. (See Plate XXII., figs. 5 and 10.) The Counts VON HOCHENEGG in Austria (who bore *Chequy argent and sable, a quarter gules*) have the shield supported by a man-at-arms in profile, turned to the dexter, holding in his right hand a halberd, and having on his head a helm bearing the crest, out of a coronet two wings as the arms. The arms and crest borne by the modern Counts are entirely different, but a man-at-arms is still used as the single supporter. The Barons NEU use a single knight; the Barons VAN DE MOER, in Holland, a single bear; the Prussian STERNEMANNS, a Roman warrior. The Counts VON BOINEBURG, whose arms are *Quarterly sable and argent*, bear them on the breast of a double-headed eagle displayed *Quarterly argent and sable*, the heads crowned proper. The single supporter of the GIUSTI arms is on the sinister side a panther sejant proper its head helmed, the crest thereon (issuing either from a crest-coronet *or*, or from a wreath *azure and argent*), a demi-dragon *vert*.

The arms of the Swiss CANTONS are frequently represented with a single supporter; thus the arms of the Canton of BERNE (*Gules, on a bend or, a bear passant*

*sable*), are as often supported by one bear as by two; and similarly those of ZÜRICH (*Per bend-sinister argent and azure*), by a single lion rampant, brandishing a sword.

A still better known example is afforded by the arms of the UNITED STATES OF AMERICA: *Paly of thirteen gules and argent, on a chief azure as many stars* (of five points) *argent* as there are States in the Union. These are supported by an eagle-displayed, holding in the dexter claw a laurel wreath proper, and in the other three silver arrows. This is the ordinary manner in which the arms are now depicted, but in the *Act of Congress* authorising the arms to be borne on the Great Seal of the UNITED STATES they are thus described:—*Paleways of thirteen pieces argent and gules, a chief azure, the escutcheon on the breast of the American eagle displayed proper, holding in his dexter talon an olive branch, and in his sinister a bundle of thirteen arrows, all proper, and in his beak a scroll inscribed with the motto "E PLURIBUS UNUM."* For the crest (!) Over the head of the eagle a glory bursting through a cloud proper, and surrounding thirteen stars, forming a constellation *argent*, on an *azure* field. (*Cf.* Plate XXVIII., fig. 2.) The stars, like the bundle of arrows, were then equal in number to that of the States forming the Union. The stars are now made equal to the number of States presently included, and are usually arranged on the chief. This is, apparently, without the authority of Congress. On the coinage the chief is uncharged, but the paly field *now* commences with a stripe of *gules*.

The Lombard Counts DA MULA use two supporters, but place them both on the sinister side of the shield. They are; a sea-griffin *per fess or and vert*, supporting on its head a naked woman with extended arms, her sinister hand holds the shield; the dexter, a laurel wreath all proper.

On some early seals and monuments the arms are



represented not on a shield but on a banner, usually held by a "beast," or single supporter. Thus on the seal of HENRY PERCY, eldest son of the Earl of NORTHUMBERLAND in 1445, the arms (of PERCY quartering LUCY) differenced by a label, are displayed on a banner supported by a lion sejant-gardant. (*Archæologia Eliana*, vol. iv., p. 185.) In the hall of Naworth Castle the arms of DACRE, MULTON, GRIMTHORP, and GREYSTOCK are thus depicted on banners held by "beasts." (See also the BOURCHIER monument in Westminster Abbey.) The seal of WALTER, Lord HUNGERFORD, K.G., has in 1432 the arms (*Sable, two bars argent, in chief three plates*, differenced by a label) placed between the HEYTESBURY sickles, while on either side of the crested helm rises a banner: the dexter of HEYTESBURY (*Per pale indented gules and vert, a chevron or*); the sinister of HUSSEY (*Barry of six ermine and gules*), each is differenced by a label.

The Lombard family of MILLESIMO, Marquises de SAVONA, who bear *Bendy or and gules*, place the escutcheon on the breast of the Imperial Eagle, which rests its claws on a triumphal car drawn by two lions passant *argent* crowned *or*. This very curious arrangement brings us naturally to the consideration of what are known as COMPARTMENTS. This term is one peculiar to Scottish heraldry and denotes the architectural panel, a figure of no definite form, on which the shield and supporters are often made to rest. It is also applied to the ground or terrace, upon which these supporters stand in ancient seals, and in modern continental practice. (See Plate XXIX.) Our own custom by which supporters are represented balancing themselves with unstable footing upon a thing resembling the scroll of a gas burner; or with even less comfort upon the edge of the motto ribbon, is one which is almost peculiar to ourselves, and is ludicrous in the highest degree.

Abroad, the supporters are much more reasonably represented as standing usually on a piece of solid ground as on p. 271, fig. 23, though in the case of angels, clouds, and when the supporters are mermaids or fish, waves of the sea are occasionally employed. Many of the escutcheons in FOSTER'S PEERAGE have the supporters thus sensibly supported; but those in which, in defiance of all precedent and of common sense, the supporters are perched, in various constrained attitudes, upon the coronets which indicate the rank of the bearer, are absurdly ludicrous.

Our own departure from the common sense practice of ancient times has led to the compartment, when retained in use, being supposed to be a peculiar mark of high dignity or royal favour. I have never been so fortunate as to see any authoritative grant which, according to modern ideas, would be absolutely necessary to justify its use. The seals of the Earls of DOUGLAS from 1434, have in the base a "pale of wood wreathed," supposed to represent the forest of Jedburgh. The same device appears on the seal of GUILLAUME DE BAVIÈRE, Comte D'OSTREVANT in 1412, on which the shield of arms (*v. p. 77*) is held by a single lion sejant on a mound enclosed by wattled pales with a gate, said to represent the palisade with which he blockaded the citadel of Hagenstein and the chateau of Everstein (VRÉE, *Gen. Com. Fl.*, i., 368). His daughter JACQUELINE DE BAVIÈRE (wife successively of the DAUPHIN, the Dukes of BRABANT, and GLOUCESTER, and of FRANCIS DE BORSELE) used this same device of the hedge. The compartment used by the DRUMMONDS, Earls of PERTH, is a green mount, *semé* of caltraps. The appropriate motto is *Gang Warily*. The MACFARLANES have a wavy compartment with the words, *Loch Sloy*.

The arms of OGILVY, baronets of Inverquharity, are supported by two savages who stand on as many

serpents nowed and spouting fire, the whole being arranged upon a mount, or compartment. With these we may compare the curious supporters of the Lords LIVINGSTON, given in WORKMAN'S MS.; two savages with clubs, and on each side of the shield as many serpents entwined and erect. (STODART, *Scottish Arms*, ii., 99.) The arms of the Barons von LÖBENSTEIN (*Or, three bars gules*) are supported by two golden lions regardant, who tread under foot a serpent bent into an oval, proper. The MENDOZAS, Marquises of CAÑETE, had for supporters, two angels, holding palm-branches, and standing on the heads of couchant lions. (SPENER, *Op. Her.*, p. gen., p. 332.) (A curious example of the supporters of ANJOU is on our Plate XXII., fig. 5; *ante*, p. 276.)

The term "compartment" is often improperly applied to other bearings which would be more fitly described either as devices, or supporters. Such are the salamander of DOUGLAS, and the chained savage of ROBERTSON of Struan, placed beneath the respective shields of arms. On the seals of JOHN LANDEL (c. 1224), and the counter-seal of MALCOLM, Earl of LENNOX in 1292, the shield is placed between the attires of a stag's head caboshed; as it was also by the DENHAMS.

INANIMATE OBJECTS are sometimes used to fill the office of supporters. Of these the best known example is afforded by the "Pillars of Hercules," assumed as supporters with the motto, *Ne plus ultra*, by CHARLES V. After the discovery of America the *ne* was omitted. The Kings of PORTUGAL placed their shield on an armillary sphere. The PIOSASCO family of Savoy, who bear: *Argent, nine martlets sable*, use as supporters "due torni o cilindri, col motto, *Qui, Qui*," (See the *Teatro Araldico* of TETTONI E SALADINI; 8 vols. 4to, Milan, 1841. RIETS-TAP oddly misreads the blazon, and gives the supporters as bulls!) Akin to these are the military trophies, the

banners, weapons, etc., which are still not unfrequently found in use in Continental armory as adjuncts to the shield. The ACHARDS of Poitou have the shield thus accosted by four halberts. The shield of the family of DE MERLE DE LA GORCE: (Per fess (a) *Gules, a sword in pale argent tilted or*; (b) *Chequy argent and sable*), is placed upon four swords in saltire, hilts downwards. The DALZELLS of Bins had in 1685 the grant of a pair of tent-poles to be placed one on either side of the shield. On the seal of Sir THOMAS KERYELL, Lieutenant of Calais, 1441, the shield is placed between two distaffs. (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 11,064.) In several German examples the great shield of quarterings is accosted at the base on either side by a small shield charged with bearings not included in the main escutcheon. In the case of the great family of DE MERODE (*Or, four pallets gules, a bordure engrailed azure*) escutcheons of RUBEMPRÉ (*Argent, three jumelles gules*) are placed on the curtains of the purple mantlings. The shield of the Marquises ALBERTI is accosted, or rather embraced, by two lighted flambeaux. The Breton family of BASTARD have the shield accosted by two swords, points in base. The SCHEPERS of Holland, and the BILLES of Denmark, place two anchors in saltire behind the shield. I have collected a considerable number of examples of the use of banners in this way: *e.g.* the TOLEDOS, Dukes of ALVA, surround the shield with twelve Moorish Standards; the BAZANS have twenty-eight; the CORDOVAS sixty-four. Several German families have a trophy of arms, similar to that used as a background for his achievement by the Earl of BANTRY. The BRANDOLINI of Italy had the right to crown their arms, and to place on either side of them a naked sword. The motto was *Pour loyauté maintenir*, and the whole was a concession of a King of Cyprus.

With this class of External Ornaments we may group

the collars, crosses, ribbons, and badges of Orders of Knighthood, the latter of which are suspended beneath the shield ; but in many cases the shield is also placed upon the cross or star, as by the Members of the ORDERS OF S. JOHN, AVIZ, ST. LOUIS, the TEUTONIC ORDER, etc. In some orders this latter use is a privilege reserved for the superior ranks of their members. We may also refer, though we can do so but briefly, to some of the marks of office which accompany the shields of great Officers of State. The Lord Chancellor of England places two maces in saltire (or one in pale) behind the shield, and the purse which contains the Great Seal beneath. The Earl Marshal uses in like manner two golden rods tipped with black enamel. The Lord High Chamberlain might use two golden keys in saltire (MORGAN, *Sphere of Gentry*, iv., p. 82); and the Lord Chamberlain of the Household a golden key in pale, etc. In Scotland the Lord High Chamberlain used the two golden keys ; the Great Master of the Household, two batons *gules*, *semé* of thistles and surmounted by the Crest of Scotland; the Justice General, two naked swords ; the Earl Marshal, two batons *gules*, *semé* of thistles *or*. The Kings of Arms also now use their sceptres, or batons.

As early as 1292 the seal of PHILIP MARMYON of Scrivelsby bears his shield of arms (*Vair, a fess gules diapered*) between three swords, in reference to the office of Champion of England attached in grand Serjeantry to the Manor of Scrivelsby. On the seal of WILLIAM MARSHAL of Hengham, in 1301, the shield is placed between two batons, denoting the hereditary office of Marshal of Ireland, granted in 1207.

In the Museum at Brussels is the portrait of FERDINAND DE BOISSCHOT, Comte d'ERPS, Chancellor of BRABANT (d. 1649). His arms (*Or, three fers-de-moulin azure*) are placed upon the cross of the Order of SANTIAGO; two golden maces are in saltire

behind the shield, and the whole is surmounted by his coronet.

In France, the *Admiral* placed two anchors in saltire (and the *Vice-Admiral* one in pale) behind the shield ; their beams are *Azure, fleury or*. The *Marshals* used two similar batons ; the *Chancellor* as many maces ; the *Grand Esquire*, two swords sheathed and belted (*azure fleury or*) in pale ; the *Grand Master of Artillery*, two mounted cannon ; the *Grand Constable* (like the *Grand Master* of the ORDER OF S. JOHN), two arms in armour, issuing from clouds at the base of the shield and holding a naked sword paleways on either side. Under LOUIS XIV., the number of officers who assumed the right to denote their office at Court by the addition of certain external ornaments to their escutcheon was largely increased. *Le Grand Panetier*, *Le Grand Echanson*, *Le Grand Aumonier*, *Le Grand Louvetier*, *Le Grand Prevôt*, *Le Grand Ecuyer Tranchant*, all assumed external ornaments indicative of their offices ; so also did Lieut.-Generals, Chefs d'Escadron, Admirals, Chamberlains, etc., etc. Under the Empire, as under the Monarchy, the *Vice Connétable* used the swords, but sheathed, and *semés* of golden bees. The *Grand Chamberlain* had two golden keys in saltire (with the imperial eagle in the bows) ; and the batons of the *Maréchaux de France* were *semés* of bees instead of *fleurs-de-lis*.

In Italy the Duca de SAVELLI, as *Marshal of the Conclave*, hangs on either side of his shield a key, the cords of which are knotted beneath his coronet.

In Holland Admirals used the naval crown (*ante*, fig. 18, p. 250), and added two anchors in saltire behind the shield, as appears on the monument of VAN TROMP in the Oude Kerk at Delft.

In Spain the Admirals of Castile, and of the Indies, placed an anchor bendways behind the shield.

The *Cordelière*, or *Lacs d'Amour*, a knotted cord of

twisted white and black silk, or of black silk alone, with tassels, was often placed around the lozenge, or shield of arms, by widows and abbesses in France; while the use of garlands, or palm branches, about the escutcheon was never thought to need the intervention of any heraldic authorities.

Occasionally arms are found improperly surrounded by a buckled motto band after the fashion of the ORDER OF THE GARTER; more usually the motto is placed in a riband below the shield, or in a listel above the crest. In Scottish grants the position of the motto-band is usually specified. In other countries it is left to the taste of the owner.

By the understood English use supporters are, or may be, borne by all temporal peers, including those who have life peerages, but not by bishops as such. (This is a modern restriction without ancient precedent or authority, or rather in defiance of it, but as to this I refer the reader to my recent work on *Ecclesiastical Heraldry*.) Supporters are also borne as personal distinctions by Knights Grand-Crosses of the several Orders, and it is considered that there is precedent for their use by certain great officers of the Royal Household. (As a matter of fact the precedents have to be sought in times when the use of supporters was not so strictly limited by custom as it is now.) The right to use supporters has been occasionally conceded by Royal Warrant, and a modern example is recorded in the Appendix. A few of the persons to whom these warrants have been granted are baronets, but baronets as such have no right to use them. The eldest sons of peers above the rank of viscount, and the younger sons of dukes and marquesses, generally use the supporters of the family, but this reasonable return to a less restricted use of them has not of course the approval of the English College of Arms. A peeress (unless she be a peeress in

her own right) has no claim to continue the use of supporters if she re-marries with a commoner not entitled to use them. By some French armorists the use of *supports* and *tenans* is altogether denied to ladies of any rank, in order to prop up the theory that supporters originated in the old tournaments.

In Scotland the use of supporters is less restricted. By custom they are employed by the chiefs of the more important clans, and the representatives of all minor barons who had full baronial rights prior to 1507. The baronial status implied, in theory at least, the right to sit in Parliament until that year when parliamentary representation was finally established. Thus in WORKMAN'S MS., *circa* 1565, the arms of a considerable number of persons who are only designated knights have supporters to their arms. There is no foundation for the oft-repeated assertion that Scottish baronets are, as such, entitled to supporters. In some cases they bear them by virtue of the baronial qualification ; or as being chiefs of important families ; but in various cases when application has been made for them they have been refused. It has often been laid down that LYON has the power of conferring supporters *ex gratia* on persons who, according to modern notions, would not be considered as having the right to claim them. Mr SETON expresses considerable doubt as to the existence of any such power ; and though I do not take quite the same strong view which is held by him upon the subject, I must admit that, except at one not very glorious period in the history of the Lyon office (1763-1820), the power has been sparingly used. In Ireland, according to Sir BERNARD BURKE, the heads of the different septs assert their right to use supporters ; but he informed me that there is no instance of their registration in ULSTER'S office by an Irish chieftain in right of his chieftaincy alone, and without the possession of a peerage dignity. In Wales, the Barons of EDEIRNION in



Merioneth, who enjoyed baronial rights in their domains, and who had these rights specially confirmed after the subjugation of the country, have always used them without question.

In the selection of the supporters for new peers a little better taste might well be exercised. Where the new peer is a descendant from a family which bore supporters, one or both of these may fairly be assumed, with or without difference as may appear desirable. Thus the supporters granted in 1680 to ROBERT DUNDAS, of Arniston, were the red lion of DUNDAS, and the OLIPHANT elephant. His grandfather was son of KATHARINE, daughter of Lord OLIPHANT. But a fashion has sprung up of clogging modern supporters with escucheons pendent from the neck, which would make free motion difficult, if not impossible, to the living bird or beast. This fashion is now in great favour; and the supporters granted to nearly all peers of new creation afford instances of it. (*See* those of Lords ARDILAUN, BELPER, BRASSEY, GRANTLEY, HATHERTON, LAMINGTON, LATHOM, etc., etc. I am pleased to notice that this hint has been favourably taken in some recent grants, and these escucheons not used. The supporters are however still charged, as I think quite needlessly.) These escucheons are often charged with bearings indicative of descent; but the Low Country use, to which reference has been made, of supporters holding banners, is a much more suitable and truly heraldic way of denoting this. In French armory the *supports* and *tenans* are generally used in pairs (*v. ante*, p. 278); in our own they as frequently differ; but unless there be a good reason to the contrary it is most in accordance with ancient precedent that they be alike. Still, as indicated above, the assumption of supporters has been used not inappropriately as an opportunity of indicating alliance or descent. On the creation of CHARLES DUNCOMBE, as

Baron FEVERSHAM in 1826, his sinister supporter was made identical with the dexter one used by the Earls of DARTMOUTH, his wife being a daughter of the second Earl. So also the supporters granted to Lord DE MAULEY were those borne respectively by his father, the Earl of BESSBOROUGH, and his wife's father, the Earl of SHAFTESBURY. This seems better than to assume a new set of supporters for the sake of variety, under a mistaken idea of there being a necessity for difference. The practice of altering a supporter to denote a recent alliance is to be deprecated. Supporters are often, not improperly, charged with a mark of cadency ; but to affix to the shoulders of Lord ROMILLY's greyhounds a "lily slipped proper" (?), or to charge the bodies of Lord EVERSLEY's talbots with the mace of the Speaker of the House of Commons, are incongruities which in my judgment are as faulty artistically as they are heraldically, Lord BATTERSEA's supporters have details equally incongruous ; they are :—dexter, a mermaid proper, semé of fleurs-de-lis azure, and holding in her hand three arrows or. The sinister is a sea-horse argent, collared or, and *semé* of roses gules. The supporters recently granted to Lord RUSSELL of Killowen (1894) are *semés*, the one of trefoils, the other of escallops. The supporters granted to Lord MONK-BRETTON are already fully occupied. Each of the young women holds a buckler in one hand, and carries in the other the curious combination of the rod of Æsculapius, and a balance (for justice, or for medicine?). The noble lord's shield must really balance itself, the young ladies have not between them a hand to spare for the purpose ! A lack of heraldic taste could hardly be better shown than by the supporters of Baron GWYDYR, a friar and a savage, each of whom bears on the breast an eagle displayed !

The use of two representations of the same mythological personage, as in the case of Lord WIMBORNE'S

supporters (though not without precedent) is not in good heraldic taste, and shows some lack of artistic invention. Moreover, the two TUBAL-CAINS (if we must have Jekyll and Hyde), would have been better with hammers only, and without the anvils which now appear to be provided as seats for their relief when fatigued. It has always been a puzzle to me what Lord WYNFORD'S eagles could possibly do with their Roman *fascies*. They excite commiseration as having so precarious a support, though it is stable compared with the piece of ordnance on whose round surface Lord TORRINGTON'S sea-horse must find it difficult to maintain a balance! (*Cf.* the modern supporters of the late Lord ALCESTER.)

Other supporters, in which this lack of artistic taste and of true heraldic feeling is conspicuous, are what we may call "chintz supporters," in which the body of the beast is covered with a pattern (!) (*See* the supporters of the Earls of ILCHESTER, CLANCARTY, DARTMOUTH, etc.).



FIG. 24.—SEAL OF LOUIS, COUNT OF FLANDERS.

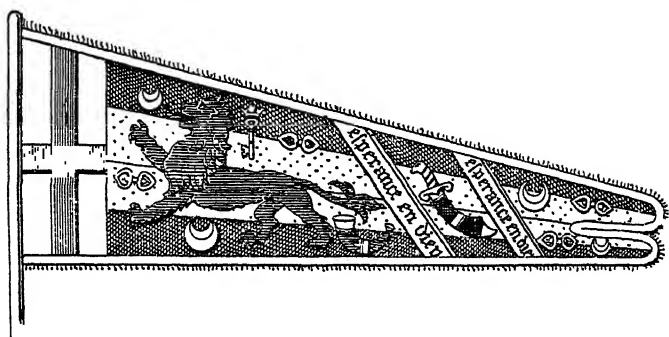


FIG. 25.—PERCY STANDARD.

## CHAPTER IX.

### FLAGS, BANNERS, STANDARDS, ETC.

THE earliest banners with which we are concerned are those which appear on the Bayeux tapestry, examples of which are figured here, and in Plate XXIV, fig. 2.

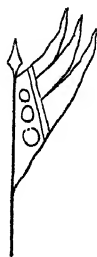


FIG. 26.

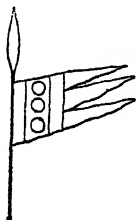


FIG. 27.

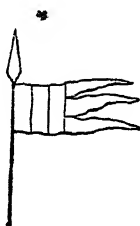


FIG. 28.

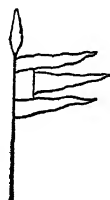


FIG. 29.

Of the thirty-seven pennons borne on their lances by the Norman soldiers, twenty-eight are represented as terminating in triple points, or streamers, and we may therefore conclude that this was the usual form at the period. In the *British Museum Catalogue of Seals* the lances borne by the effigies of WILLIAM THE CONQUEROR, and WILLIAM RUFUS, are said to have triple streamers

(Nos. 15 and 22). The number of points was, however, by no means constant, nor were the streamers always pointed. In both these respects there was considerable variation in later times, and the pennon which fluttered at the end of the lance was as often triangular, or swallow-tailed. A Saxon banner in the Bayeux tapestry is triangular, with four streamers issuing from the lower edge. (FRENCH, *Banners of the Bayeux Tapestry*, xvi., 5.)

If we turn to the other contemporary source of information, we find that on early seals the owner was frequently represented bearing a lance, to the head of which was attached a flag, often of considerable size. The lance of RAOUL, Comte de VERMANDOIS, in 1116, has a square banner, charged probably with the gold and azure chequers of VERMANDOIS, and having attached to its edge three attenuated streamers. (DEMAY, *Le Costume au Moyen age d'après les Sceaux*, p. 158.) The seal of WILLIAM, Count of FLANDERS, in 1122, shows a long banner split throughout nearly its whole length, and pointed at the ends (WREE, *de Seghelen der Graven van Vlaendren*, plate vii.). That of BALDWIN V., Count of HAINAULT (d. 1194), is of similar character; neither of these has any distinguishable device. The seal of LEOPOLD, Duke of AUSTRIA, circa 1199, is swallow-tailed. Three or four years later his seal has the flag simply divided towards the extremity into two unpointed but fringed tails. Other seals in 1216 and 1217 have three such tails; in 1217 the tailed banner is charged with the *stier* of STYRIA. This arrangement alternates with the banner proper for a long time after the general adoption of the latter. (HUEBER, *Austria Ex Archivis Mellicensibus Illustrata*, tab. iv.) The lance of JEAN DE CHALONS, Comte de BOURGOGNE, in 1239, has at its head a small square banner *armoyée* (*Azure, a bend or*), and having four







EXPLANATION OF FIGURES.

1. From Seal of Philippe, Comte de Valois, 1327 (*Demay*). 2. Banner from Bayeux Tapestry. 3. Pennoncelle of Percy (*Archæologia Eliana*).
4. From Seal of Earl of Rutland, Admiral of England, 1395 (*Demay*).





narrow tails, or bannerols (DEMAY, p. 159). The well-known brass of Sir JOHN DAUBERNOUN (1277) at Stoke d'Abernon, in Surrey, represents him with his lance, to the head of which is attached a narrow pennon with a single point, bearing his arms, *Azure, a chevron or*.

On the seal of LOUIS I. of Bourbon, 1339, the pennon is triangular, and charged with his arms (FRANCE, *a bend*). (See also the pennon borne by Sir HUGH HASTINGS, d. 1340, on his monumental brass at Elsyng.)

The BANNER which was used eventually by knights-bannerets, barons, and all persons of higher rank, was a rectangular flag, usually square, but often oblong in

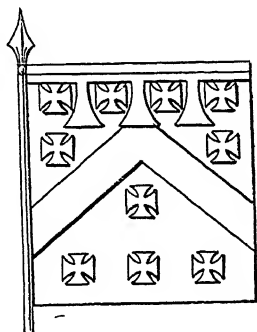


FIG. 30—BANNER OF MAURICE DE BERKELEY.

shape, and attached to the staff by one of the longer sides. This was emblazoned over its whole surface with the arms of the wearer. (See above, the banner of MAURICE DE BERKELEY, from the *Roll of Caer-laverock*.) DEMAY (p. 159) gives as an example the banner of MATHIEU DE MONTMORENCY in 1230. In VRÉE, the earliest seals with the banner-proper are those of HENRY I. and III., Dukes of BRABANT (c. 1230 and 1260). OTTAKAR, Duke of AUSTRIA, is represented on his seal in 1264, bearing a shield with the Austrian fess, and having a lance with a banner of STYRIA (see fig. 16,

p. 219 ; and HUEBER, *Austria Illustrata*, tab. iv., No. 4). By a later fashion a long banneret, pointed or cleft, was attached to the upper portion of the external part of the "fly." But in earlier times, when a knight was to be raised to the rank of banneret on the field of battle, the ceremonial consisted in the cutting off of the points of the pennon, so that it was made to assume exactly or approximately the square shape of a banner.

Under the feudal system knights were of two classes—Bachelors and Bannerets. A *bachelerie* was a noble fief inferior in importance to that held by a knight. DUCANGE tells us it consisted of several manors, but had less than a dozen vassals. Sometimes two or three *bacheleries* sent only a single man at arms to the army between them. The chevaliers-bacheliers bore the lance with a pennon, and fought under the command of a knight-banneret. Bannerets are first mentioned in the reign of PHILIP AUGUSTUS. A knight-banneret was one who held a *fief en bannière*, investiture of which was given by the delivery of a banner by the prince, or superior ; he was obliged not only to give personal military service, but also to provide as many knights as his fief contained knightly fees, and these fought under his banner. Until he had received the rank of knighthood, he was styled *un Écuyer-Banneret*, and received only the pay of a chevalier, instead of the double pay to which a chevalier-banneret was entitled. Each banneret should hold a fief of twenty-five hearths, and have four *bacheliers* under his orders. MENÉTRIER gives the following from an old MS. : " Quand un Bachelier a grandement servy et suivy la guerre, et que il a terre assez, et qu'il puisse avoir Gentilshommes ses hommes, et pour compagner sa Banniere, il peut licitement lever Banniere et non autrement. Car nul homme ne peut, ne doit porter, ne lever Banniere en bataille, s'il n'a du moins cinquante hommes d'armes tous ses hommes, et les Archers, ou Arbalestriers

qui luy appartiennent ; et s'il les a, il doit à la premiere bataille où il se trouvera apporter un Pennon des ses armes, et doit venir au Connestable, ou aux Mareschaux, ou à celui qui sera Lieutenant de l'Ost pour le Prince, requerir qu'il porte Banniere, et si luy octroyent, doit sommer les Heraux pour témoignage, et doivent decouper la queue du Pennon, et alors le doit porter, et lever avant les autres Bannieres au dessous des autres Barons. (*Recherches du Blason*, pp. 15, 16.)

In Flanders therequired number of men at arms appears to have been only twenty-five. At the siege of Caerlaverock in 1300 this also seems to have been about the proportion ; there was a banner to every twenty-five or thirty men. MENÉTRIÉ gives, from OLIVIER DE LA MARCHE, an account of the way in which LOUIS, a cadet of the family of VIÉVILLE, and himself holding the lands of Sains, a *terre en bannière*, was raised to the rank of banneret. " Si bailla le Roy d'Armes un coôteau au Duc : et prit le Pennon en ses mains, et le bon Duc sans oster le gantelet de sa main senestre fit un tour au tour de sa main de la queue du Pennon, et de l'autre main coupa le dit Pennon : et demeura quarré : et la banniere faite le Roy d'Armes bailla la banniere audit Messire Louys, et luy dit : Noble Chevalier, recevez l'honneur que vous fait au jour d'huy vostre Seigneur et Prince, et soyez au jour d'huy bon Chevalier, et conduisez vostre banniere à l'honneur de vostre lignage." FROISSART describes the ceremonial on the occasion of Sir JOHN CHANDOS being made a knight-banneret by EDWARD, *the Black Prince* at Navarette. It corresponds with the account here given. In Spain a banner and a cauldron were the insignia of the *Ricosombres*, who corresponded to the Bannerets (see under *Cauldron* in Vol. I., p. 405).

The banner was the sign of a command, and not only the Great Officers of the Crown, and their Lieutenants but all persons who would now be called general officers,

had the right to its use whatever their civil rank might be. "Tous Royaux et tous leurs Lieutenans, Connestables, Admiraux, Maistres des Arbalestriers, et tous les Mareschaux sans estre Barons, ne Bannerets, de tant qu'ils sont Officiers par dignité de leurs Offices, peuvent porter Bannière et non autrement" (MENÊTRIER, *Recherches du Blason*, p. 19).

On the tomb of Sir LEWIS ROBSART, K.G., Lord BOURCHIER (d. 1431); in the Chapel of St. Paul in Westminster Abbey, a banner *armoyée* is placed at each corner of the slab, those at the lower end are supported the one by a lion, the other by a falcon. Compare with this the use of a banner *armoyée*, held by the lion sejant-gardant on the seal of Sir HENRY PERCY, *ante* p. 288.

The use of banners held by the supporters used in Belgium has been already noticed, p. 285. Somewhat akin to the use of the banner was the custom of the Lords High Admirals displaying their arms upon the large square sail of the mediæval ship. Instances of this are found not only in the pictorial illustrations which remain of battles, etc., but on the seals of these high personages. As an example we give on Plate XXIV., fig. 4, the sail of the Earl of RUTLAND as it appears on his seal.

STANDARDS.—In and after the reign of EDWARD III., a large flag known as the Standard came into use, it varied in size according to the rank of the person using it, but does not appear to have been allowed to any who were not knights. The MS. from which MENÊTRIER took the regulations for the creation of bannerets given above, also supplies the following:—"Comme se doit faire capitaine et lever Estandart. Quand un homme a grandement servy les guerres, ou qu'il a grandement dequoy il puisse tenir gens, ou par grande terre ou autrement par son sens, le Roy ou autre chef de guerre le peut faire, et peut lever estendard, mais qu'il ait les

gens de trait qu'il appartient avec cinquante hommes d'armes." The HARLEIAN MS., No. 2358, written about the time of HENRY VIII., gives the length of these standards ; the king's eight or nine yards, a duke's seven, an earl's six, a baron's five, a banneret's four-and-a-half, and a knight's four yards long. The LANSDOWNE MS. 255, makes the standard of a marquess six-and-a-half yards in length, and that of a viscount five-and-a-half.

These standards, which were formally granted by the Kings of Arms, all contained in the nearly square compartment close to the staff, the red Cross of ST. GEORGE on a silver field ; the rest of the standard, which tapered gradually, was generally divided into two or four longitudinal stripes of the owner's livery colours. On this parti-coloured field, was placed the owner's "beste," and the various badges or devices, separated from each other by slanting slips containing the motto of the bearer. The standard was split a little way from the end, and the divided pieces were rounded into a semi-circular shape. The figure, at the head of this chapter, is the standard of HENRY PERCY, sixth Earl of NORTHUMBERLAND (1527-1537). It is divided into four horizontal bands, the upper being russet, the two central ones yellow, and the lowest tawny. The whole is powdered with silver crescents and "lockets," or manacles, and it also contains the PERCY "*beste*," the blue lion passant ; a silver key crowned, the badge of POYNINGS ; a blue bugle-horn unstrung, garnished gold, that of BRYAN ; and a falchion, hilted *or* and sheathed *sable*, for FITZPAYNE. (*Heraldry of the Percies*, p. 211.)

Several of the Royal standards of the same type have already been referred to in the Chapter on BADGES.

Besides these, *pennoncelles*, or "pencils," were also used in considerable numbers ; they were of smaller size than the standard but somewhat similar in shape, though shorter and unsplit, they also contained the Cross of ST.

GEORGE, and usually only a single badge without motto bands (eleven of these as used by the PERCYS are engraved in the article already referred to, and one is represented on Plate XXIV., fig. 3).

The *ancient* guidon is said to have been a smaller standard with a swallow tail. It was charged with a cognizance or badge, and a motto.

NATIONAL FLAGS.—Besides the banners and standards referred to above, which were peculiar to individuals, a separate flag was used as the National Emblem. This was often of large size, so large as to require to be transported upon a carriage. This usage seems to have been derived from the Saracens “in the midst of whom was a waggon drawn by eight oxen upon which was raised their red banner” (*see* TURPIN’S *Life of Charlemagne* in DUCANGE, *Glossarium* ; *sub voce* “*Carroccium*”). Frequent allusion is made by the Italian historians and poets to the Carroccio, on which the standard of the republics of Florence, Milan, or Pisa, etc., was borne, *e.g.*, TASSONI says,

“Ecco il carroccio uscir fuor della porta  
Tutto coperta d’oro.”

—*La Secchia Rapita.*

Two of the poles of the Carroccio of Florence, taken at the Battle of Monte-aperto in 1260, are still fastened to the columns of the cupola of the Cathedral of Siena.

The battle fought between the English and Scotch in 1138 at Northallerton, was called *The Battle of the Standard* from a consecrated standard thus brought on the field in its carriage. The pole was surmounted by a pyx bearing the Sacred Host ; and from the shaft floated the banners of ST. CUTHBERT, ST. WILFRED, ST. JOHN, and ST. PETER. The banner of ST. CUTHBERT appears to have been of red velvet, with a white centre

enclosing the *corporal* used by the saint at mass. In the *Wardrobe Accounts* of EDWARD I. is an entry of the wages paid to the monk who accompanied the King with this banner in the invasion of Scotland. (*See GROTE, Military Antiquities.*) At the Battle of Bouvines in 1214, the Imperial Standard was thus borne:—"Aquilam deauratam super draconem pendentem in pertica longa erecta in quadriga."

At the solemn funerals of persons of high estate the various kinds of flags were all borne according to distinct provisions, as follows:—

In a MS. of the time of HENRY VII., published in *Archæologia*, i., 346, entitled "The manner of burienge great Persons in ancient tymes," it is declared: "This is the ordinaunce and guyding that perteyneth unto the worshipful berying of ony astate to be done in manner and fourme ensewing.

"First to be offered a shwerde by the most worshipfull man of the kyn of the sayde astate, and ony be presente, ellis by the mooste worshipfull man that is presente there on his pte.

"*Item*, In like wyse his shelde, his cote of worship, his helme and creste.

"*Item*, To be hadde a baner of the Trinite, a baner of our Lady, a baner of Seynte George, a baner of the Seynte that was his advowre (advocate, patron) and a baner of his armes.

"*Item*, A penon of his armes.

"*Item*, A standard, and his beste thereinne.

"*Item*, A geton (guidon) of his devise with his word (motto) . . .

"*Item*, xii scochons of his armes to be sette uppon the barres wt oute, and withinne the herse, and iii dozen penselles to stand aboven upon the herse among the lytes." Etc., etc.

The National Banners borne in the English army at



Caerlaverock in 1300 were ; first, that of ST. GEORGE, given above ; next, that known as the banner of ST. EDMUND : *Azure, three open crowns or* ; and lastly, that which has been more than once noticed as containing the arms of EDWARD THE CONFESSOR (these three are mentioned in the Wardrobe Accounts of 1299). To these later was added a red banner containing the well-known triangular device of the Blessed Trinity ; and the four, with another of the Royal Arms, were those borne at Agincourt. (See paper "On the Banners used in the English Army."—*Retrospective Review*, 2nd series, i., p. 90.)

The banner of ST. GEORGE in combination with the banner of ST. ANDREW of Scotland formed the first flag known as the "*Union Jack*." The latter was *Azure, a saltire* (or cross of ST. ANDREW) *argent* ; and at the union of the crowns the red cross of ST. GEORGE—fimbriated *argent*, both as a reminiscence of its original field, and in order to prevent a breach of the rule which forbade colour to be used on colour—was placed upon the Scottish flag. This Union Jack was declared to be the national ensign of Great Britain in 1606, and it continued so to be until the Union with Ireland in 1801. At that time the charge of the flag which was supposed to represent the last-named kingdom : *Argent, a saltire gules*, was added in such a way that the "Union Jack" now consists of a blue field on which are conjoined the silver saltire of ST. ANDREW, and the red saltire of ST. PATRICK (the latter fimbriated, or bordered, *argent* where it touches the *azure* field), and, over the whole, the red cross of ST. GEORGE with its white fimbriation. (*Cf.* Plate X., fig. 4.)

The banner of ST. GEORGE, with the "Union" placed in the first canton, is known as the "White Ensign," and is the flag of the Royal Navy, and is also allowed to a very few privileged yacht clubs. A blue flag with the "Union" in the upper corner is known as the "Blue

Ensign," and is flown by the ships connected with the Naval Reserve, and by some yacht clubs. A like flag, but of red, is the "Red Ensign"—the flag of the British Mercantile Marine. These three flags were up to 1864 the distinguishing ensigns of the three squadrons into which the British Navy was divided, but these divisions no longer exist.

The celebrated ORIFLAMME of France is said to have originated in the *Chape de S. Martin*, which became the banner of the Abbey of Marmoutiers. The vulgar tradition was that this was part of the actual blue cloak of the Saint which he divided with the beggar of Amiens, as in the well-known story. But the word "*capa*" or "*capsa sancti Martini*" rather denoted the reliquary in which certain remains of the saint were enclosed. This was the *vexillum*, which the Counts of ANJOU had the right of taking to battle with them in the belief of thus obtaining the assistance of the saint in the conflict. A MS. of the church of S. Martin, treating of the prerogatives of the Counts of ANJOU in respect of the abbey, says:—"Ipse habet vexillum beati Martini quoties vadit in bello." Bishop REEVES in his note on the Breckennoch has shown that "the Irish *vexilla* were boxes,—reliquaries, or portable shrines—and, following in his steps, Dr JOSEPH ANDERSON, in *Scotland in Early Christian Times*, has given us excellent reasons for believing that the celebrated *vexillum* of the Breckennoch, of which the custody was confirmed by WILLIAM THE LION in 1211-1214 to the newly founded monastery of Arbroath (Aberbrothock), was a similar reliquary containing relics of S. Columba, and is in all probability the casket now known as the Monymusk reliquary. Its identification was long delayed by the common, but entirely erroneous, idea that *vexillum* necessarily denoted a banner. There seems to have been a similar confusion of ideas in France; and at any rate the unlearned transferred

to the *Chape de S. Martin*, which had become a banner bearing his image, the same reverence which had formerly been paid to the *vexillum* in the form of a *chasse*, or reliquary, when it was the chief treasure of the church of S. Martin of Tours. The *vexillum* was borne by CLOVIS against ALARIC at the battle of Vouillé in 507; and three centuries later was the *palladium* of CHARLEMAGNE at the battle of Narbonne. At the siege of Paris in 888, a contemporary writer says :—

“ Signifer en geminus concurrat ab urbe benigna  
Lancea bina gerens, speculam conscendit amictum  
Auribus immodica croceum formido Danorum.”

It seems probable that the precious relic having thus come into the king's keeping was not restored to the abbey but preserved in the royal palace, while the abbey had to content itself with the embroidered coverings which had enclosed the shrine, and from which possibly the *oriflamme* as a standard was first manufactured. The Counts of ANJOU, who were governors of Touraine, claimed for themselves the office of hereditary standard bearers of *la Chape de S. Martin*; but when the Kings of FRANCE fixed their residence at Paris their devotion to S. Martin was insensibly transferred to St. Denis, who thus became the patron saint of the realm; and the *Chape de S. Martin* ceased to be the *oriflamme* of FRANCE. (On the derivation of *Chapelle*, *Chapelain*, etc., from *Chape*, see CHERUEL, *Dictionnaire Historique*, i., 158.) It is difficult to determine at what period the Church banner, or gonfanon, of the Abbey of St. Denis, became in its turn the chief of those under which the French kings fought. The Counts of the Vexin, as chief feudatories of the Abbey, bore by hereditary right the banner of St. Denis, but PHILIP I. appears to have transferred to the crown the rights of these turbulent vassals in 1088

on the death of SIMON, last Count of the Vexin, without issue. It is not easy to say whether the celebrity of the *Enseigne de Saint Denis* was anterior to this reunion or not, but the banner was already known as the *oriflamme*. PHILIPPE MOUSKES, in his rhyming chronicle of France, says :—

“ Si a fait bailler esraument  
L'oriflambe de Saint Denise.”

As to its form and colour there is no doubt that it resembled the banners already described under the title *gonfalon*, having three points : and that it was composed of crimson silk with a green fringe and tassels. “ Oriflamme . . . . d'un vermeil samit à guise de gonfalon à trois queues, et avoit entour houpes desoye verte.” (*Chronique de Flandre*.) But in the thirteenth century glass in the cathedral at Chartres the oriflamme borne by HENRY of METZ has five points. (See BOEHEIM, *Handbuch der Waffenkunde*, fig. 591, p. 502.) It was not charged, and the common idea that it was *semé* of *fleurs-de-lis* is as entirely erroneous as the other one, for which GELIOT appears to be responsible, that it derived its name from golden flames similarly used.

“ Oriflamme est une bannière  
Aucune soi plus fort que guimple  
De cendal rougeant et simple  
Sans portraiture d'autre affaire.”

GUILLAUME GUIART.

And so RAOUL DE PRESLES tells us that it was “ un glaive tout doré, ou est attaché une banière vermeille.” It was preserved in the Treasury of St. Denis, apart from the lance and cross beam, and in time of war was taken from the altar by the King himself after a solemn service. Its presence in the army denoted that of the sovereign also ; the battle of Agincourt in 1415 is said to be the only

instance in which the oriflamme was raised in the absence of the King ; in that case its bearer was made prisoner and died of his wounds, and the after history of the oriflamme is quite unknown. M. REY, in his *Histoire du Drapeau de la Monarchie Française* to which I am indebted for a part of the above notice, patriotically insists that as Père ANSELME declares that LOUIS XI. received the oriflamme at St. Denis in 1465, it *must* have been preserved and restored. We may, however, be quite sure that if the old oriflamme were not forthcoming a substitute would be provided.

It is curious to note that in later times le Marquis DE GUITRY, "Grand Maître de la Garderobe du Roi" obtained permission from the King to resume the ancient arms of his ancestors the Comtes DU VEXIN of the house of CHAUMONT which they were asserted to bear as Porte-Oriflammes, viz. : FRANCE-ANCIENT, differenced by *a label ermine*. These arms were accordingly sculptured on his house at St. Germain, the crest and supporters being lions each holding an oriflamme. (MENESTRIER, *l'Usage des Armoiries*, tome i., p. 77, Paris, 1673.) The intelligent reader will hardly need to be reminded that the Counts of the Vexin were extinct before the use of arms was general, and certainly before they had become hereditary.

The Royal flag of France was white,—"*le drapeau blanc*." The origin of the Tricolor of France, with its vertical division into blue, white, and red, is found in the union of the *drapeau blanc* with the colours of the City of Paris. In 1789, July 14, it was determined that a *garde civique* of 40,000 men, should be raised, to be called the Parisian militia ; that its colours should be those of the city, blue and red, to which on the proposal of M. DE LA FAYETTE the white from *le drapeau blanc* was added ; together an ensign which, in LA FAYETTE'S own words, "*devait faire le tour du monde*" (*Mémoires de la*

*Fayette*, ii., p. 286). On the 17th Louis XVI. returning to Paris, was presented by the *Maire* with a tri-coloured cockade, and placed it in his hat, as having become, as BAILLY said, "the distinguishing symbol of Frenchmen." Under the Empire the staff of the flag as used in the army was surmounted by the Imperial Eagle.

The IMPERIAL STANDARD OF FRANCE was the tricolor, *semé* of golden bees, and bearing in the central compartment, *i.e.* on the white portion of the flag, the Imperial Eagle crowned.

The IMPERIAL STANDARD OF GERMANY appears to be used in a double form. The one is of yellow silk fringed with gold. It bears the German single-headed eagle, displayed, on its breast an escutcheon of the arms of PRUSSIA (*v.* p. 330) with its inescutcheon of HOHENZOLLERN (*Quarterly argent and sable*). The German Eagle is of *sable*, *beaked and membered gules*, and is surmounted by the Imperial Crown as described at p. 255. The other, also of yellow silk, is *semé* of sable eagles-displayed and crowns; upon this field is the Iron Cross throughout (*v. ante*, p. 165), and upon its centre the escutcheon of the Empire as described above. The main escutcheon is surrounded by the collar of the ORDER OF THE BLACK EAGLE.

(It should be noticed that the term Royal (or Imperial) *Standard* is now applied to the rectangular flag known in mediæval times as a *Banner*.) The Naval Flag of Germany may be thus blazoned: *Argent, a cross coticed sable, on the centre a round shield bearing the Arms of Germany*. The Jack, or first quarter, of the flag is *tierced in fess* of the national colours:—*Sable, argent, and gules*. On the centre band a representation of the Iron Cross. The mercantile flag is the Jack alone without the Iron Cross.

The Flag of the UNITED STATES OF AMERICA, the

well-known "*Stars and Stripes*," has the following history:—

In June 1777 the American Congress resolved: "That the flag of the thirteen United States be thirteen stripes, alternately red and white; that the 'union' (*i.e.*, the upper quarter of the flag nearest to the staff) be thirteen stars white in a blue field." This resolution was officially promulgated on 3rd September 1777. In 1794, on 13th January, Congress enacted that the number alike of stars and of stripes should be raised to fifteen, in order to include the two new States of Kentucky and Vermont. The flag thus modified was the American Ensign up to the year 1818. On 4th April of that year it was determined to revert to the original number of stripes (*i.e.*, thirteen) and it was agreed that these should remain constant, but that whenever a new State was admitted a silver star should be added to the group in the "union," on the 4th of July next after such admission. In the Mexican Campaign the stars numbered twenty-nine; in the Civil War thirty-five; they are now (1896) forty-five in number.

In order that the flag may be drawn correctly it should be noted that the "union" extends horizontally from the staff to a distance of one-third of the fly, and vertically to the bottom of the fourth red stripe from the top. Whatever be the width chosen for each of the thirteen stripes (seven red, six white) the flag should be twenty-one times that size in length by thirteen times in width. The "union" should be seven "stripes" square.

The AUSTRIAN IMPERIAL STANDARD is of yellow charged with the Eagle of the Empire, as in Plate XXVII., fig. 1. It is bordered with a narrow bordure composed of triangular pieces of red, yellow, black, and white. The National Flag may be described

heraldically as *Tierced in fess, gules, argent, gules* ; i.e., three horizontal stripes of red, white, and red. On the white stripe near the pole is a shield of the arms of AUSTRIA (*Gules, a fess argent*) crowned. The flag now generally used for the Austro-Hungarian Monarchy is divided per pale ; to the dexter the flag as just described, but the sinister is of the Hungarian colours, red, white, and green, and is charged with the crowned escutcheon of the impaled coat of HUNGARY (*v. p. 120*).

The RUSSIAN IMPERIAL STANDARD is of yellow bearing the Imperial Arms as in Plate XXVII., fig. 2. The Naval Flag is of white charged with the saltire, the Cross of the Patron Saint of Russia, S. ANDREW. The Mercantile Flag is : *Tierced in fess, argent, azure, and gules* ; three horizontal stripes, white, blue, and red.

The DANISH ROYAL STANDARD is the National Flag of the *Dannebrog* : *Gules, a cross argent* ; but the fly is forked, and on the centre of the flag is a representation of the full Royal Arms with crown and supporters.

The SPANISH ROYAL STANDARD, like our own, consists simply of the quartered coat of the Royal Arms, The Ensign is of yellow, with a red horizontal stripe at either edge. Near the staff is a crowned oval escutcheon bearing the arms of CASTILE and LEON impaled.

The STANDARD OF PORTUGAL is of red bearing the crowned escutcheon of the Royal Arms. The Ensign is : *Per pale, azure and argent*, similarly charged.

The Royal Standard of the NETHERLANDS is the same as the Mercantile Flag (*Tierced in fess, gules, argent, and azure*), but the central band is charged near the staff with the Royal Arms, royally crowned, and supported.

The ITALIAN ROYAL STANDARD is like the National Flag (*Tierced in pale, vert, argent, and gules*, charged in the centre with the arms of SAVOY, *Gules, a cross argent*) ; but the crowned escutcheon is often bordured *azure*, which



was the difference of the House of SAVOY-CARIGNAN from which the Royal line descends.

In SWEDEN and NORWAY the Royal Standard varies in either country. In either case the Royal Arms are fully depicted in the centre of the cross which appears in the mercantile flag, but the flag is swallow-tailed with a pendant in the centre. In Sweden the National Flag is *Azure, a cross or*, with, in the first canton, a Jack of the combined Sweden and Norwegian colours. In Norway the National Flag is *Gules, a cross azure, fimbriated argent*. In the first quarter is a Jack of the combined colours of the two countries. The Swedish flag in the main dates from the time of ERIK XIV., who adopted the yellow cross on the blue ground as the National colours, in order to comply with the provisions of the treaty which directed that every vessel passing the Castle of Cronberg, should hoist and then lower its National Flag. The flag is composed of the tinctures of the Royal Arms of SWEDEN.

In BELGIUM the Royal Standard is the National Flag (*Tierced in pale, sable, or, and gules*), but bearing on the central stripe the full escutcheon of the Royal Arms with crown and supporters.

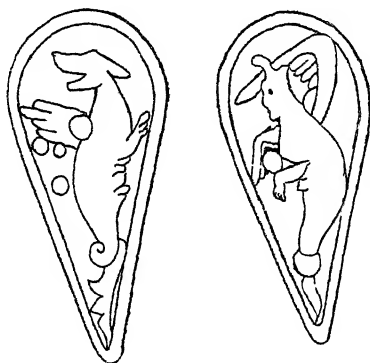


FIG. 31.—DRAGONS ON SHIELDS FROM BAYEUX TAPESTRY.

## CHAPTER X.

### NATIONAL ARMS.

THE present chapter contains an account of the Royal Arms, Supporters, Badges, etc. borne by the Kings of ENGLAND, and later by those of the UNITED KINGDOM. It also includes a concise description of the National Arms of the chief European countries, which have not already found a place in the preceding chapters.

#### I. ROYAL ARMS, AND SUPPORTERS OF ENGLAND, etc.

On Plates XXV. and XXVI. of this volume are arranged the Royal Arms of ENGLAND, followed by those of the United Kingdom of GREAT BRITAIN and IRELAND.

The Norman kings, from WILLIAM the Conqueror up to HENRY II., are said to have borne the coat afterwards known as that of the Duchy of NORMANDY: *Gules, two lions passant-gardant in pale or.* This is, however, extremely doubtful. No armorial bearings appear upon any of their seals until the reign of the Plantagenet kings. The earliest who used them is RICHARD I., upon whose second great seal, of the date 1198, the mounted effigy of the monarch bears a shield charged with the three lions passant-gardant of ENGLAND (*Catalogue of Seals in the British Museum*, p. 14, No. 87). The traditional origin of these arms has already been referred to. They appear to be a composite coat formed from that of the Duchy of NORMANDY by the addition of the

single lion of GUYENNE, which the first Plantagenet king, HENRY II., assumed in right of his wife, ELEANORE of AQUITAINE. The assertion that STEPHEN bore a shield charged with centaurs seems to rest on no solid foundation.

JOHN, Count de MORTAIGNE, afterwards King of ENGLAND, used about the year 1188, and in his father's lifetime, a seal, on the obverse of which his effigy is represented bearing a shield charged with two lions passant in pale. (*Cat. of Seals in Brit. Mus.*, vol. iii., No. 6323.) From the time of RICHARD I. to the present the three golden lions passant-gardant in a field gules (though occasionally blazoned leopards in obedience to the phraseology of French armory, as to which see Vol. I., p. 224) have been the recognised arms of ENGLAND. (Vol. II., Plate XXV., fig. 2.) As the Norman kings themselves apparently bore no arms, so neither is there any indication that their queens used any; but in pedigrees of the Royal House the following coats are often assigned to them, and, in accordance with a custom of much later date, are represented as impaled with the Norman lions. MATILDA of FLANDERS, Queen of WILLIAM the Conqueror, is said to have borne: *Gyronny or and azure, an inescutcheon gules.* (See WREE, *de Seghelen der Graven van Vlaendren*, p. 8.) To MATILDA of SCOTLAND, first wife of HENRY I., the arms of SCOTLAND are attributed; and to his second wife, ADELAIDE of LOUVAIN, daughter of GODFREY, Duke of BRABANT, the coat, *Or, a lion rampant azure*, which appears to be altogether lacking in probability. MATILDA, wife of STEPHEN, being the daughter and heiress of EUSTACE, Count of BOLOGNE, would be entitled to use his coat: *Or, three torteaux*, and this appears on the seal of their daughter MARIE, wife of MATTHIEU D'ALSACE. (VREÉ, *Généalogie des Comtes de Flandre*, p. 31.) The coat of ELEANOR of AQUI-

TAINE, wife of HENRY II., has already been noticed. To BERENGARIA, daughter of SANCHE IV., wife of RICHARD I., the very doubtful coat of NAVARRE-ANCIENT, *Azure, a cross pommetty argent*, is attributed (v. FAVYN, *Théâtre d'Honneur et de Chevalerie*, tome ii., p. 1144). King JOHN'S queen was ISABEL, daughter of AMAURI, Count of ANGOULÊME, and would bear his coat: *Lozengy or and gules*.

The Queen of HENRY III. was ELEANOR, daughter of RAYMOND BERENGER, Count of PROVENCE, who bore: *Or, four pallets gules*. This coat, however, is not represented on her seal, which bears the arms of ENGLAND only.

ELEANOR, daughter of FERDINAND III. of CASTILE, first wife of EDWARD I., bore: *Quarterly, CASTILE and LEON*, and these arms appear on her seal (*Brit. Mus. Cat.*, No. 796). EDWARD'S second wife, MARGARET, daughter of PHILIP III. of FRANCE, used on her smaller seal (*Ibid.*, No. 799) the arms of ENGLAND and FRANCE-ANCIENT dimidiated. (Vol. II., Plate IV., fig. 3.) The Queen of EDWARD II. was ISABEL, daughter of PHILIP IV. of FRANCE. She bore FRANCE-ANCIENT, dimidiating her mother's coat of NAVARRE-MODERN. On her great seal are two escutcheons: one of ENGLAND, the other of this dimidiated coat; but on her counter-seal the arms are combined thus:—*Quarterly*, 1. ENGLAND; 2. FRANCE-ANCIENT; 3. NAVARRE-MODERN; 4. CHAMPAGNE. This is a noteworthy example of early Marshalling. In 1339, to indicate his claim to the Crown of FRANCE, EDWARD III. quartered the arms (FRANCE-ANCIENT) in the first and fourth places, with those of ENGLAND in the second and third. (Plate XXV., fig. 2.) But on his fourth great seal, in 1340, the fleurs-de-lis are already reduced, though not permanently, to three. His queen was PHILIPPA of HAINAULT, third daughter of WILLIAM of

HAINAULT, Count of HOLLAND. Her arms were FLANDERS quartering HOLLAND (*vide supra*, Vol. I., p. 259), and, as in the preceding instance, she as queen quartered on her seal her personal arms with those of ENGLAND (the latter being, of course, in the first and fourth). (*Cat. of Seals in Brit. Mus.*, No. 801.) Her arms, however, also appear impaled with the quartered coat of FRANCE-ANCIENT and ENGLAND.

We have already seen (Vol. I., p. 148) that RICHARD II. impaled (but apparently not on his great seals) with his coat, of FRANCE-ANCIENT quartering ENGLAND, the mythical arms of EDWARD the Confessor (as in Plate XXV., fig. 3). With this impaled coat RICHARD'S first queen, ANNE of BOHEMIA, daughter of the Emperor CHARLES IV., combined, also by impalement, her paternal arms: *Quarterly*, 1 and 4. The EMPIRE, *Or*, a double-headed eagle displayed sable; 2 and 3. BOHEMIA, *Gules*, a lion rampant queue-fourchée argent, crowned or. It may be noted that the coat thus tierced in pale does not appear on her seal, which also omits the coat of EDWARD the Confessor. (*Cat. of Seals in Brit. Mus.*, No. 804.)

RICHARD II. had as his second queen ISABEL, daughter of CHARLES VI. of FRANCE, and since by this time the *fleurs-de-lis* in the arms of FRANCE had been formally reduced to three, she impaled this coat, known as FRANCE-MODERN, with the arms of her husband. HENRY IV. married first MARY DE BOHUN, daughter of HUMPHREY, Earl of HEREFORD, but she deceased before he came to the crown, and his queen was JOAN, daughter of CHARLES III. of NAVARRE. She bore:—

*Quarterly*, 1 and 4. EVREUX:—FRANCE-ANCIENT, *over all a bend compony argent and gules.*

2 and 3. NAVARRE-MODERN: *Gules*, a trellis of chains in cross and saltire, connected by an annulet in the fess point, and a double orle of chains or.

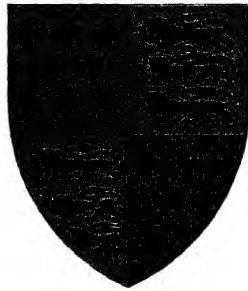




THE ROYAL ARMS OF ENGLAND, Etc., I.



1. Norman Kings (1154-1340).



2. Plantagenets (1340-1405).



3. Richard II. (1377-1399).



4. Henry IV.—Elizabeth (1405-1603).



5. House of Stuart (1603-1688).





After his accession to the crown it does not appear that HENRY IV. continued the use of the coat of EDWARD the Confessor which (with a label for difference) he had combined with his arms as Duke of LANCASTER.

HENRY V. married KATHARINE, daughter of CHARLES VI. of FRANCE, and her arms are those of FRANCE and ENGLAND quarterly, impaled with FRANCE-MODERN.

HENRY VI. had to wife MARGARET of ANJOU, daughter of RENÉ, Duke of ANJOU, and titular King of NAPLES, SICILY, and JERUSALEM. Her arms, which she bore impaled with the quartered coat of FRANCE and ENGLAND, were :—

*Quarterly of six—*

1. HUNGARY : *Barry gules and argent.*
2. NAPLES : FRANCE-ANCIENT, *a label gules.*
3. JERUSALEM : *Argent, a cross-potent between four plain crosses or.*
4. ANJOU : FRANCE-ANCIENT, *a bordure gules.*
5. BAR (Duchy) : *Azure, crusily fitchée, two barbels hauriant addorsed or.*
6. LORRAINE : *Or, on a bend gules, three allerions or.*

The great seal of ELIZABETH WIDVILLE, Queen of EDWARD IV., bears the quartered coat of FRANCE and ENGLAND, impaling her ancestral arms :—

*Quarterly of six—*

- I. LIMBURG : *Argent, a lion rampant double queue gules, crowned or.*
- II. BAUX : *Quarterly :—*
  - 1 and 4. *Gules, an estoile of sixteen points argent.*
  - 2 and 3. *FRANCE-ANCIENT.*
- III. LUXEBURG : *Barry of ten argent and azure, over all a lion rampant gules.*
- IV. DES URSINS : *Gules, three bendlets argent ; a chief per fess of the second and or, on the last a rose of the first.*

V. CHATILLON, CTE. DE ST. POL: *Gules, three pallets vair, on a chief or, a label of three points azure.*

VI. WIDVILLE: *Argent, a fess and canton conjoined gules.*

This seal is given in the *Cat. of Seals in the Brit. Mus.*, vol. i., No. 807, but the quarterings are wrongly attributed; No. 3, for instance, is assigned (according to a vulgar error which I endeavoured to kill in *Notes and Queries*, 5th series, vol. x., pp. 189, 329) to the LUSIGNAN Kings of CYPRUS, with which the house of LUXEBURG had no connection at all. Quarters Nos. I., III., V. were the arms of PETER of LUXEBURG, ELIZABETH'S maternal grandfather; Nos. II. and IV., were those of his wife, MARGARET DE BAUX, ELIZABETH'S maternal grandmother. ELIZABETH herself was the daughter of Sir RICHARD WIDVILLE, by JACQUELINE of LUXEBURG, widow of JOHN, Duke of BEDFORD.

RICHARD III. married ANNE NEVILLE, daughter of RICHARD, Earl of WARWICK; and widow of EDWARD, Prince of WALES, son of HENRY VI. She impaled with the quartered arms of the king her own coat: *Gules, a saltire argent, differenced by a label compony of the second and azure.* In the *Warwick Roll* her full coat is given:—

*Quarterly of seven (four in chief, three in base)—*

I. NEWBURGH, *Chequy or and azure, a chevron ermine.*

II. BEAUCHAMP: *Gules, a fess between six crosslets or.*

III. MONTAGU: *Argent, three lozenges conjoined in fess gules.*

IV. MOMTHERMER: *Or, an eagle displayed vert, beaked and membered gules.*

V. (in base). NEVILLE, as above.

VI. CLARE: *Or, three chevrons gules.*

VII. DESPENSER: *Quarterly, Argent, and Or fretty gules; over all a bend sable.*

ELIZABETH of YORK, daughter of EDWARD IV., Queen of HENRY VII., impaled with the arms of her husband her own coat (Vol. II., Plate IV., fig. 4.):—

*Quarterly:—*

I. FRANCE and ENGLAND, *quartered.*

II. and III. DE BURGH of ULSTER: *Or, a cross gules.*

IV. MORTIMER (*see* Vol. I., p. 178; Plate XIX., fig. 6.).

These coats appear thus arranged on her tomb in Westminster Abbey.

KATHARINE, daughter of FERDINAND V. of Arragon, and first wife of HENRY VIII., bore the full coat of the United Spanish Monarchies.

*Quarterly of four Grand Quarters:—*

1 and 4. CASTILE *quartering* LEON.

2 and 3. ARRAGON, *impaling* SICILY.

*Enté en point* of GRANADA.

The arms of ANNE BOLEYN and JANE SEYMOUR, HENRY'S second and third queens, have been blazoned already at Vol. II., p. 151.

His fourth wife ANNE, daughter of JOHN, Duke of CLEVES, bore:—

*Quarterly of five* (three in chief, two in base)—

I. JÜLICH: *Or, a lion rampant sable.*

II. CLEVES: *Gules, an escutcheon argent, over all an escarbuncle or.*

III. BERG: *Argent, a lion rampant gules, crowned azure.*

IV. MARCK: *Or, a fess chequy argent and gules.*

V. RAVENSBERG: *Argent, three chevrons gules.*

(These arms are taken from the seals of her father and brother, Dukes JOHN and WILLIAM of CLEVES, which

are engraved in VRÉE, *Généalogie des Comtes de Flandre*, pp. 119 and 120.)

The quarterings borne by KATHARINE HOWARD, and KATHARINE PARR, HENRY'S fifth and sixth wives will be found at p. 152 of this volume.

PHILIP of SPAIN, husband of Queen MARY TUDOR, bore the full arms of SPAIN.

*Per fess* :—

A. *Quarterly*, 1 and 4. CASTILE *quartering* LEON.  
2 and 3. ARRAGON *impaling* SICILY.

*Enté en point* of GRANADA.

B. (in base). *Quarterly* :—

1. AUSTRIA-MODERN.
2. BURGUNDY-MODERN.
3. BURGUNDY-ANCIENT.
4. BRABANT.

*En surtout* : FLANDERS *impaling* TYROL.

He placed them on the dexter side of his escutcheon, the arms of MARY : FRANCE and ENGLAND *quartered*, being to the sinister. (Supporters, an eagle sable, and the lion.)

It will be seen that from the year 1405 to the close of the reign of ELIZABETH in 1603, the coat of the English sovereigns was: FRANCE-MODERN, *quartering* ENGLAND; as in Vol. II., Plate XXV., fig. 4. (There are a few examples, as on the south porch of Gloucester Cathedral, in which ENGLAND has the precedence.)

The supporters used were as follows (the early ones are doubtful and do not appear upon the great seals) :—

EDWARD III. A golden lion of ENGLAND, and a silver falcon (*Harl. MS.*, 1073, Brit. Mus.).

RICHARD II. A white hart (gorged with an open crown, and chained) on) and a white falcon. Two white harts (?) (*Vincent's MS.*, Coll. Arm.). Two angels.

HENRY IV. A golden lion of ENGLAND, and the white antelope of BOHUN. Before his accession

he used two swans holding ostrich feathers in beak. (*See* Chapter V., on BADGES). The swan, gorged and chained ; and an antelope.

HENRY V. The lion gardent crowned, and antelope as above.

HENRY VI. Two antelopes (of BOHUN) gorged and chained ; the lion and antelope ; the lion and a heraldic tiger, or a panther *senné* of various roundels, and inflamed proper (of BEAUFORT).

EDWARD IV. The lion of ENGLAND, and a black bull armed gold (of CLARE); two white lions (of MARCH). The arms of his Queen, ELIZABETH WIDVILLE, have as supporters the white lion of MARCH ; and a white greyhound, collared and chained gold, for NEVILLE.

EDWARD V. The white lion and white hart (a hind).

RICHARD III. Two white boars, armed *or*. The lion of ENGLAND, and a white boar.

HENRY VII. The red dragon of WALES. . A white greyhound (of NEVILLE, or LANCASTER). The lion of ENGLAND, and the dragon of WALES. Two white greyhounds (collared gules).

HENRY VIII. The dragon and greyhound (as above). Two white greyhounds. The golden lion, and red dragon. The antelope and stag (*Exchequer Seal*).

EDWARD VI. The golden lion, and red dragon. The lion and greyhound.

MARY. The lion and greyhound. The lion and dragon (*or*).

ELIZABETH used the same supporters as her sister ; and also the dragon and greyhound. On her *Exchequer Seal* the heraldic antelope and stag, gorged and chained, are employed. [The antelope appears like a goat on the *Exchequer Seals* of JAMES II. and GEORGE I. (*Brit. Mus. Cat.*).]

On the accession of JAMES VI. of Scotland to the throne of England the arms became : *Quarterly*, 1 and 4. FRANCE and ENGLAND quarterly. 2. SCOTLAND. 3. IRELAND. This coat was borne by all the STUART Sovereigns. (Plate XXV., fig. 5.) WILLIAM of ORANGE, as an elected Sovereign, placed upon it *en surtout* his arms of NASSAU : *Azure, billetty and a lion rampant or* (Plate XXVI., fig. 7), and during MARY'S life impaled this with her coat (Plate XXVI., fig. 6). Queen ANNE had an entirely different arrangement :— *Quarterly*, 1 and 4. ENGLAND *impaling* SCOTLAND ; 2. FRANCE ; 3. IRELAND. The supporters were the lion of ENGLAND, and the unicorn of SCOTLAND. Instances of other supporters are to be met with. On the *Exchequer Seal* of CHARLES I. they are an antelope and a stag, both ducally gorged and chained ; on his seal used at the Session in South Wales, the supporters are a dragon, and a heraldic antelope. On the *Privy Seal* of JAMES II., and on that for the Duchy of LANCASTER, the arms of the Duchy are supported by two greyhounds sejant-addorsed, each holding an ostrich feather. On the *Seal of Common Pleas* of JAMES I., CHARLES II., and GEORGE I., the supporters are a griffin (probably intended for a dragon), and a greyhound. ANNE used the lion and greyhound (*see* p. 327).

The arms of the Consorts of the Sovereign since the union of the Crown of England and Scotland may now be given.

JAMES I., married ANNE, daughter of FREDERICK II., King of DENMARK, whose Garter-plate remains at Windsor, and is as follows :—

*Quarterly, separated by the Cross of the DANNEBROG* (drawn here, as in many ancient instances, as a *plain cross argent, fimbriated gules*):—

1. DENMARK, *Or, semé of hearts gules, three lions passant-gardant, crowned azure.*

2. NORWAY, *Gules, a lion rampant crowned or, holding the Scandinavian broad-axe argent.*
3. SWEDEN, *Azure, three open crowns or.*
4. GOTHLAND, *Or, in chief a lion passant azure, in base nine hearts in two rows gules.*

*On a champagne in base the arms of the VANDALS: Gules, a dragon (English wyvern) wings expanded or.*

*On the centre of the cross a quartered escutcheon with a surtout:—*

1. SCHLESWIG: *Or, two lions passant in pale azure.*
2. HOLSTEIN: *Gules, an escutcheon per fess argent and of the field, between three nails in pale, alternating with as many demi-nettle leaves, all of the second.*
3. STORMARN: *Gules, a swan, wings expanded argent, gorged with an open crown or.*
4. DITMARSCHEN: *Gules, a knight armed at all points or, and mounted on a steed salient argent.*

The surtout is, *Per pale:—*

- (a) OLDENBURG: *Or, two bars gules.*
- (b) DELMENHORST: *Azure, a long cross bottonny fixed in a mount or.* (This is inaccurate; properly the cross is not bottonny, nor does it rise from a mount.)

These arms were impaled by Queen ANNE of DENMARK with those of her husband JAMES I., and the escutcheon is supported, according to the custom of the time, by the golden lion of ENGLAND, and on the sinister by one of the family supporters of the Queen, in this case a wild man wreathed, and holding a club proper.

HENRIETTA MARIA, Queen of CHARLES I., was daughter of HENRY IV. of FRANCE. On her great seal the quartered arms of GREAT BRITAIN are impaled with her arms: FRANCE and NAVARRE impaled. (*Cat. of Seals in the Brit. Mus.*, No. 809.) The supporters are dexter, the lion of ENGLAND crowned, and sinister an



angel proper, wearing a dalmatic of the arms of FRANCE.

CHARLES II. married KATHARINE of BRAGANZA, daughter of King JOHN IV. of PORTUGAL. The arms on her great seal (*Cat. of Seals in Brit. Mus.*, No. 843) are those of PORTUGAL (Vol. I., Plate XX.) impaled with the quartered coat of GREAT-BRITAIN. The supporters are the crowned lion of ENGLAND, and to the sinister one of the dragons (English wyverns) which act as supporters to the Portuguese arms.

MARIE D'ESTE, Queen of JAMES II., was daughter of ALPHONSO D'ESTE, Duke of MODENA. The arms on her great seal (*Cat. of Seals in Brit. Mus.*, No. 817) are those of GREAT-BRITAIN, with which are impaled the arms of the Queen, viz.:—*Quarterly*, 1 and 4. *Azure, an eagle displayed argent crowned proper.* (ESTE of MODENA.) 2 and 3. *Azure, three fleurs-de-lis or, within a plain bordure of or and gules indented into each other.* (Duchy of FERRARA.) The blazon in the Catalogue is incorrect.

WILLIAM, Prince of ORANGE, King-Consort of MARY II., bore the Royal Arms of GREAT-BRITAIN, with, on an escutcheon *en surtout*, the arms of NASSAU: *Azure, billetty, a lion rampant or* (Plate XXVI., fig. 7).

Prince GEORGE, son of FREDERICK III., King of DENMARK, was the Consort of Queen ANNE. His Garter-plate at Windsor bears the same arms as those already described for ANNE of DENMARK, Queen of JAMES I., with some slight exceptions. The DANNEBROG cross is broader, and the arms of GOTHLAND have *ten* hearts in base, arranged 4, 3, 2, 1.

After the union with Scotland in 1707, the Royal arms are:—*Quarterly*, 1 and 4. ENGLAND, impaling SCOTLAND; 2. FRANCE-MODERN; 3. IRELAND (Plate XXVI., fig. 8).

On the accession of GEORGE I. in 1714, his arms as

Elector of HANOVER were introduced into the Royal shield. These were:—*Tierced in pairle reversed*: 1. BRUNSWICK: *Gules, two lions passant-gardant in pale or*. 2. LÜNEBURG: *Or, semé of hearts gules, a lion rampant azure*. 3. (In point) WESTPHALIA: *Gules, a horse courant argent*; and over all, for the Electoral dignity, *Gules, the crown of CHARLEMAGNE or* (v. Vol. II., p. 253). The Royal arms consequently became (Plate XXVI., fig. 9):—*Quarterly*, 1. ENGLAND impaling SCOTLAND; 2. FRANCE; 3. IRELAND; 4. The HANOVERIAN group (as above).

After the union with Ireland, in 1801, the arms of FRANCE ceased to be employed, and the Royal arms up to the death of WILLIAM IV., in 1837, were: *Quarterly*, 1 and 4. ENGLAND; 2. SCOTLAND; 3. IRELAND. *Over all the HANOVERIAN escutcheon*. (Plate XXVI., fig. 10.)

On the accession of Queen VICTORIA, in 1837, the Hanoverian escutcheon was removed, and the Royal arms assumed their present form.

We have now to describe the arms borne by the Royal Consorts since the accession of the House of HANOVER in the person of GEORGE I. in 1714.

His wife, SOPHIA DOROTHEA of BRUNSWICK-LÜNEBURG, was daughter of GEORGE WILLIAM, Duke of ZELLE, and her arms were the same as those which her husband and cousin bore before his accession to the throne of GREAT-BRITAIN. These, in their simple form, were BRUNSWICK, *Gules, two lions passant or*, impaling LÜNEBURG; *Or, semé of hearts gules, a lion rampant azure* (see Plate XXIX., fig. 2). (The fuller form is given later.)

GEORGE II. had for his Queen CAROLINE WILHELMINA, daughter of JOHN FREDERICK, Markgrave of BRANDENBURG-ANSBACH. There are several variations in the arrangement of the quarterings, but I think the blazon given below is more exact in

some particulars than that which I printed in 1864, in BOUTELL'S *Heraldry, Historical and Popular*, p. 312.

*Quarterly of fifteen :—*

1. BRANDENBURG : *Argent, an eagle displayed gules, the Klee-Stengeln or.*
2. MADGEBURG : *Per fess gules and argent.*
3. PRUSSIA : *Argent, an eagle displayed sable, armed gules, crowned or.*
4. STETTIN : *Azure, a griffin segreant gules, crowned or.*
5. POMMERN : *Argent, a griffin segreant gules.*
6. CASSUBEN : *Or, a griffin segreant sable.*
7. WENDEN : *Argent, a griffin segreant, bendy gules and vert.*
8. CROSSEN : *Argent, an eagle displayed sable.*
9. SCHWIEBUS. (?) *Argent, an eagle displayed sable, on its breast a crescent of the field.*
10. HALBERSTADT : *Per pale, argent and gules.*
11. MINDEN : *Gules, two keys in saltire argent.*
12. NÜRNBERG : *Or a lion rampant sable, crowned of the field, within a bordure compony argent and gules.*
13. CAMIN : *Gules, a cross ancrée argent.*
14. HOHENZOLLERN : *Quarterly argent and sable.*
15. REGALIEN : *Gules plain.*

GEORGE III. married CHARLOTTE SOPHIA, daughter of CHARLES, Duke of MECKLENBURG-STRELITZ, who bore :—

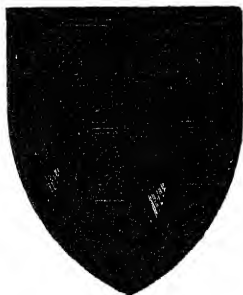
*Quarterly of six* (in three horizontal rows, each of two quarters)—

1. MECKLENBURG : *Or, a buffalo's head caboshed sable, ducally crowned gules, armed and buckled argent (the horns pass through the crown).*
2. ROSTOCK : *Azure, a griffin segreant or.*
3. SCHWERIN (Principality) : *Per fess azure and vert ; in chief a griffin segreant or ; the base bordered argent.*





THE ROYAL ARMS OF GREAT BRITAIN, ETC., II.



6. William III. and Mary II. (1689-1694).



7. William III. (1694-1702).



8. Anne (1702-1714).



9. House of Hanover (1714-1801).



10. House of Hanover (1801-1837).







10. KLETTENBERG: *Argent, a stag trippant argent.*
11. *Azure, an eagle displayed argent* (with 8, DIEPHOLZ).
12. REGENSTEIN and BLANKENBERG: *Argent, a horn in bend gules, and another in bend-sinister sable.* This quarter is often separated into its two components, as below.

I have to repeat here the remark made above. The blazon given differs somewhat from that which I wrote for BOUTELL'S *Heraldry*, but the German blazons often vary in their arrangement, and sometimes in their tinctures. Another arrangement is as follows (omitting LOWER SAXONY):—

*Quarterly of twelve* (in four horizontal rows of three quarters each)—

1. LÜNEBURG.
2. BRUNSWICK.
3. EBERSTEIN.
4. HOMBURG.
5. DIEPHOLZ (upper half).
6. LAUTERBERG (*lion*).
7. HOJA and BRUCKHAUSEN.
8. DIEPHOLZ (lower half).
9. HOHNSTEIN, and LAUTERBERG (*bars*).
10. REGENSTEIN.
11. KLETTENBERG.
12. BLANKENBERG.

ADELAIDE (daughter of GEORGE FREDERICK of SAXE-MEININGEN), was wife of WILLIAM IV., and bore:—

*Quarterly of nineteen*—

1. THÜRINGIA: *Azure, a lion rampant, barry argent and gules, crowned or.*
2. CLEVES (p. 323).
3. JULIERS (p. 323).
4. MEISSEN: *Or, a lion rampant sable, gules crowned.*

5. SAXONY.
6. BERG (p. 323).
7. WESTPHALIA : *Gules, an eagle displayed or.*
8. LANDSBERG : *Or, two pallets azure.*
9. THÜRINGIA (Palatinate) : *Sable, an eagle displayed or.*
10. ORLAMÜNDE (or WEIMAR) : *Or, semé of hearts gules, a lion rampant sable, crowned gules.*
11. EISENBERG : *Argent, three bars azure.*
12. PLEISSEN : *Azure, a lion rampant or (or per fess or and azure).*
13. ALTENBURG : *Argent, a rose gules, barbed and seeded or.*
14. REGALIEN : *Gules plain.*
15. BREHNA : *Argent, three nenuphar leaves gules* (v. Vol. I., p. 339).
16. MARCK (v. p. 323).
17. ANHALT (or ROMHILD) : *Gules, a column argent, the capital and base or.*
18. HENNEBERG : *Or, on a mount in base vert, a hen sable, wattled gules.*
19. RAVENSBERG : *Argent, three chevrons gules.*

The late Prince ALBERT of SAXE-COBURG and GOTHA, Consort of her Majesty Queen VICTORIA, bore by special warrant the following coat :—

*Quarterly, 1 and 4. The Royal Arms of GREAT BRITAIN and IRELAND, differenced by a label argent, the centre point charged with a cross of St. George (gules).*

2 and 3. SAXONY.

The full coat of the Prince consisted of twenty-three quarters (in five rows of four, and three in base) arranged thus :—

1. JÜLICH.
2. CLEVE

3. BERG.
4. ENGERN.
5. WESTPHALIA (the Saxon horse).
6. COBURG : *Sable, a lion rampant, double queueé argent.*
7. THÜRINGIA (the lion).
8. MEISSEN (the lion *double-queueé* and uncrowned).
9. ROMHILD *impaling* HENNEBERG.
10. LICHTENBERG : *Per fess, argent and azure, a lion rampant counter-changed.*
11. SAXONY-PALATINATE (the eagle).
12. PALATINATE of THÜRINGIA.
13. LANDSBERG.
14. BREHNA.
15. ORLAMÜNDE (or WEIMAR).
16. PLEISSEN.
17. ALTENBURG.
18. EISENBERG.
19. MARCK.
20. RAVENSBERG.
21. REGALIEN.
22. TONNA : *Azure, a lion argent.*
23. RAVENSTEIN : *Azure, on a bendlet argent a raven proper.*

*En surtout* SAXONY.

The Supporters of the Royal Arms since the time of JAMES I. are thus blazoned : *Dexter, a lion rampant-gardant or, crowned with the Imperial crown. Sinister, a unicorn argent, armed, unguled, and maned or ; gorged with an open crown of crosses-pateé and fleurs-de-lis, and chained of the last.* These supporters are sometimes represented holding banners. On the Great Seal of JAMES I. the dexter banner is charged with a cross patonce, perhaps for EGBERT ; the sinister bears the arms attributed to EDWARD THE CONFESSOR. On later Great Seals the

banners bear respectively the crosses of ST. GEORGE and St. ANDREW.

The Royal crest is, on the Imperial crown a lion statant gardant, also crowned with the Imperial crown.

The motto, "*Dieu et mon droit*," said to have been assumed by EDWARD III., appears to have been first used by EDWARD IV. On the Great Seal of MARY I. the motto is "*Temporis filia veritas*"; on that of ELIZABETH the motto is "*Pulchrum pro patria pati*"; but that which seems to have been most in favour with her was *Semper eadem*, afterwards used by JAMES I., and by Queens ANNE and MARY II. JAMES I. is said to have used "*Beati pacifici*." Under the Commonwealth the motto was "*Pax queritur bello*." WILLIAM III. used the NASSAU motto—" *Je maintiendrai*."

It will be remembered that the Royal Arms have always been surrounded by the Garter, with its motto "*Honi soit qui mal y pense*," since the foundation of that Order by EDWARD III.

II. NATIONAL ARMS.—The arms of the AUSTRIAN EMPIRE are given in Vol. II., Plate XXVII., fig. 1. The double-headed eagle displayed with golden beak and feet, holds in its right claw a golden sceptre and a drawn sword; in the left, the Imperial Orb. Each head is royally crowned. On the breast is the escutcheon: *Tierced in pale*: 1. HAPSBURG; 2. AUSTRIA; 3. LORRAINE. Around it are the Collar of the ORDER OF THE GOLDEN FLEECE; and the Grand-Cordon of the ORDER OF MARIA THERESA. On the wings and tail of the Imperial Eagle are eleven crowned escutcheons; (dexter wing):—1. HUNGARY (ANCIENT and MODERN impaled); 2. ESCLAVONIA; 3. AUSTRIA *above the Enns*, impaling AUSTRIA *below the Enns*; 4. SALZBURG; 5. STYRIA; 6. TYROL; 7. (at the top of the sinister wing) BOHEMIA; 8. ILLYRIA; 9. ESCLAVONIA; 10. MORAVIA, impaling SILESIA; 11. CARINTHIA, impaling CARNIOLA. (These

are all blazoned in Vol. II., pp. 119-125.) The Imperial Crown is placed above the crowned heads of the double eagle.

When supporters are used they are :—Two griffins *Or*, the plumage of the breast and wings *sable*.

The arms of the GERMAN EMPIRE are already described at page 313, and are shown on Plate XXVIII, fig. 1.

The arms of the PRUSSIAN MONARCHY as now borne (Plate XXIX., fig. 1) are as follows :—*Quarterly of twelve* (in four horizontal rows, each consisting of three quarterings) :—

- I. SILESIA : *Or*, an eagle displayed *sable*, armed of the field, on its breast a crescent, and within the horns a crosslet *argent*.
- II. BRANDENBURG : *Argent*, an eagle displayed *gules*, beaked and membered *or*, crowned with a princely hat of the second, turned up *ermine*, on the wings the *Klee-Stengeln* gold, in its dexter claw a sceptre, and in its sinister a naked sword, both proper.
- III. LOWER RHINE (Duchy) : *Argent*, the Prussian Eagle (see V.) on its breast an *escutcheon vert*, charged with a bend wavy *argent*, and surmounted by a Royal Crown proper.
- IV. POSEN (Grand Duchy) : *Argent*, the Prussian Eagle (as in V.), on its breast an *escutcheon gules*, thereon an eagle displayed *argent*, crowned proper.
- V. (As an *escutcheon surtout v. ante* p. 118) PRUSSIA : *Argent*, an eagle displayed *sable*, beaked, membered, and having on its wings the *Klee-Stengeln* *or*, above its head a Royal crown, in the dexter claw the Royal sceptre (of gold surmounted by an eagle as in the arms) in the sinister the orb of sovereignty.





NATIONAL ARMS.

PLATE XXVII.

1. ARMS OF AUSTRIAN EMPIRE.



2. ARMS OF RUSSIAN EMPIRE.





*On the eagle's breast is the Royal cypher F R, surmounted by the Crown of gold.*

- VI. SAXONY (v. Plate IX., fig. 2).
- VII. POMERANIA: *Argent, a griffon segreant gules, armed and crowned or.*
- VIII. WESTPHALIA: *Gules, a horse salient argent.*
- IX. (LÜNEBURG?): *Or, semé of hearts gules, a lion rampant azure.*
- X. *Tierced in mantel*: (a) HOLSTEIN (v. p. 327); (b) SCHLESWIG (v. p. 327). These coats are *enté en point* of LAUENBURG: *Gules, a horse's head coupé at the neck or, within a bordure-compony argent and sable* (v.i., p. 340).
- XI. *Tierced in mantel*: (a) NÜRNBERG: *Or, within a bordure-compony gules and argent, a lion rampant sable, crowned of the second*; (b) HOHENZOLLERN: *Quarterly argent and sable.*
- XII. *Tierced in mantel*: (a) THÜRINGIA (v. Plate IX., fig. 3); (b) GUELTERS: *Azure, a lion rampant crowned or* (? NASSAU). These coats are *enté en point* of RUPPIN: *Gules, an eagle displayed argent.*

The whole escutcheon is ensigned with the badge of the Order of the Black Eagle, pendant from its *grand cordon* of orange silk (*vide infra*, p. 271). A Royal Crown surmounts the whole. If the supporters are used they are: Two wild men, wreathed about the head and loins, each holding in the exterior hand a club proper.

The arms of RUSSIA (Plate XXVII., fig. 2) are borne on the breast of the crowned Imperial double-headed eagle (with red beaks and feet) the right claw holds the Imperial sceptre, the left the Orb. The central shield contains the shield known as the arms of MOSCOW: *Gules, the mounted effigy of St. George slaying the dragon all proper.* Around it hangs the collar and

badge of the ORDER OF ST. ANDREW. On the dexter wing are four escucheons with appropriate crowns:—

- I. KAZAN: *Argent, a dragon sable, winged gules, crowned or.*
- II. POLAND: *Gules, an eagle displayed argent, crowned or.*
- III. TAURIDA: *Or, a double-headed eagle displayed sable, on its breast a shield: Azure, thereon a cross triple-traversed, within a bordure or.*
- IV. Tierced in mantel:—1. KIEV: *Azure, the Archangel MICHAEL, vested argent, diademed, and holding a flaming sword or, his shield of the second, bordured gold; 2. NOVGOROD: Per fess, (a) Argent, a throne gules framed or, thereon a chandelier of three branches of the last; the throne supported by two bears rampant-gardant, holding above it a sword and sceptre, crossed in saltire all proper; (b) Azure, two fish, naissant affrontées argent; 3. VLADIMIR: Gules, a lion rampant-gardant, crowned or, holding a crosslet pommetty-fitchée argent.*

On the sinister wing are four crowned escucheons:—

- I. ASTRAKAN: *Azure, a Royal crown, surmounting a scimitar fessways proper.*
- II. SIBERIA: *Ermine, two martins (or sables) counter-rampant, supporting a Royal crown; behind them two arrows in saltire, and a bow in fess gules.*
- III. Quarterly, 1. KABARDA: *Azure, two arrows between four estoiles argent; over all an escucheon, Gules, an increscent or; 2. IBERIA: Gules, a horse salient between two estoiles in bend-sinister argent; 3. KARTALINIA: Or, a volcano vert, inflamed proper, behind it two arrows in saltire sable; 4. ARMENIA: Or, a lion rampant gules, crowned of the first; enté*





NATIONAL ARMS.  
ARMS OF GERMAN EMPIRE.



ARMS OF UNITED STATES OF AMERICA.



*en point* of CIRCASSIA: Or, a Circassian warrior proper, holding a lance, and mounted on a horse sable; over all GEORGIA: Or, S. George proper, habited azure, mounted on a horse sable, slaying a dragon of the third, winged vert. (In the plate GEORGIA alone appears, this is often the case when the arms are depicted on a small scale).

IV. FINLAND: Gules, semé of roses argent, over all a lion rampant crowned or, brandishing a sword and holding in its sinister paw the scabbard proper.

Besides these eight escucheons I noticed on the plate of arms of the Grand Duke CONSTANTINE (d. 1892) as Knight of the Order of the Seraphim, in the Riddarholms Kyrka at Stockholm, a ninth in base (on the tail of the eagle), crowned and containing two coats impaled: (A) the arms of the House of ROMANOFF: Argent, a griffin gules, holding in its right paw a sword, in the left an oval buckler or, on it an eagle displayed sable; the whole within a bordure of the last charged with eight lion's heads erased, alternately of the first and third. (B) The quartered coat of the House of OLDENBURG; 1. NORWAY; 2. SLESVIG; 3. HOLSTEIN; 4. STORMARN; *enté en point* DITMAR-SCHEN. *En surtout* OLDENBURG impaling DELMENHORST. (See above, pp. 326, 327; and under DENMARK.)

The Imperial Crown is placed above the crowned heads of the eagles. It is worthy of notice that this mode of displaying shields of arms on the body and wings of an eagle, which is still used by the Emperors of AUSTRIA and RUSSIA, was also formerly employed by the Electors of BRANDENBURG, FREDERICK-WILLIAM I., 1667; FREDERICK-WILLIAM II., 1684; and FREDERICK III., 1690. Their seals bear the single eagle displayed; on its breast the Electoral escucheon of ARCH-CHAMBERLAIN of THE EMPIRE (*Azure, a*



*sceptre in pale or*) ; while the arms of the BRANDENBURG possessions are displayed in a series of twenty-five shields arranged upon the wings, and upper part of the tail of the supporting eagle.

BADEN : *Or, a bend gules*. Supporters, *Two griffins regardant sable, crowned or*.

BAVARIA : *Quarterly*, 1. Palatinate of the RHINE : *Sable, a lion rampant queue-fourchée crowned or*. 2. FRANCONIA (Duchy) : *Per fess indented argent and gules* ; 3. BURGAU (Markgravate) : *Bendy-sinister of six argent and gules, over all a pale or* ; 4. VELDENZ (Principality) : *Argent, a lion rampant azure*. Over all BAVARIA, *Bendy fusilly azure and argent* (v. Vol., II., Plate IX., fig. 6). Supporters, *Two lions rampant-gardant queue-fourchée proper, crowned or*.

BELGIUM : *Sable, a lion rampant or*. Supporters, *Two crowned lions rampant or, each holding a banner tierced in pale sable, or, and gules*. Motto, "*L'Union fait la force*."

BULGARIA : *Gules, a lion rampant or*.

DENMARK : (Plate XIX., fig. 1), *Or, semé of hearts gules, three lions passant-gardant in pale azure*. Supporters, *Two savages with clubs, wreathed proper*. Motto, "*Dominus mihi adjutor*." Generally the full shield is used :—*Quarterly*, separated by the Cross of the DANNEBROG, *argent bordered gules* : 1. DENMARK ; 2. ICELAND *Gules, a stock fish in pale argent, crowned with an open crown or* (v. Vol. I., p. 285 ; Plate XXIX., fig. 11) ; 3. *Gules, a dragon crowned or*, VANDALIA ; 4. *Or, two lions passant-gardant in pale azure*, SLESVIG. Over all an *escutcheon*, *Quarterly*, 1. HOLSTEIN : *Gules, an escutcheon per fess argent and of the field, between three demi-nettle leaves and as many passion-nails in pairle of the second* ; 2. STORMARN, *Gules, a swan argent, royally gorged or* ; 3. DITMARSCHEN, *Gules, a mounted knight proper* ; 4. LAUENBURG, *Gules, a horse's head argent* (cf. above, under PRUSSIA). *Sur le tout du tout* OLDENBURG (*Or, two bars gules*), impaling

DELMENHORST (*Azure, a cross coupéd, sometimes patée-alesée, or*).

GREECE: *Azure, a Greek-cross coupéd argent; En surtout, the Danish arms as above. Supporters, Two savages (of DENMARK) holding clubs, proper.*

HESSE: (*v. Plate IX., fig. 3*). *Supporters, Two lions queue-fourchée or.*

ITALY: *Gules, a cross argent. Supporters, Two lions proper.*

LUXEMBURG: *Barry of ten azure and argent, over all a lion rampant gules, crowned or.*

MONACO: *Fusily argent and gules. Supporters, Two monks habited proper, each brandishing a sword in the exterior hand. Crest, Out of a coronet, a fleur-de-lis or, between a palm branch, and a sprig of laurel vert.*

MONTENEGRO: *Gules, a double-headed eagle displayed argent crowned and holding sceptre and orb or: on its breast an escutcheon: Azure, in base a mount vert, thereon a lion passant or.*

NETHERLANDS: *Azure, semé of billets, a lion rampant crowned or, holding in its dexter paw a naked sword, and in the sinister a bundle of arrows proper. Supporters, Two lions crowned or. Motto, "Je maintiendrai."*

PORTUGAL: *Argent, five escutcheons in cross azure, on each as many plates in saltire, all within a bordure gules thereon seven castles or. Supporters, Two dragons proper, holding banners of the Arms. Crest, Out of an open crown a demi dragon with wings displayed or.*

ROUMANIA: *Quarterly, 1. Azure, an eagle displayed holding a sceptre, sword, and cross, in dexter chief a sun or (WALLACHIA). 2. Gules, a bull's head caboshed, between its horns a star, and in sinister chief a crescent or (MOLDAVIA). 3. Gules, on an open crown a lion rampant, crowned and holding a star, or. 4. Azure, two dolphins affrontées, heads in base, tails in chief or. Over all, HOHEN-ZOLLERN: Quarterly, argent, and sable.*

SAXONY (v. Plate XI., fig. 2): Supporters, *Two lions regardant, crowned proper.*

SERVIA: *Gules, a cross argent between four fusils proper.*

SPAIN: *Quarterly, CASTILE and LEON, enté en point of GRANADA. Over all an escutcheon of FRANCE-MODERN. The supporters are seldom used, but are Two golden lions holding banners of the Arms. (See also p. 290). The crest, if used, is: Out of a crest-coronet a castle of Castile, issuing therefrom a demi-lion of LEON, crowned or, holding in its dexter paw a sword, in the sinister an orb, proper. (See MAURICE, *Les Armoiries des Chevaliers de l'Ordre de la Toison d'Or*, Nos. cccxxii. and cccl.)*

· SWEDEN AND NORWAY (v. Plate XIX., fig. 2): The shield is divided into three parts by a golden *pairle patée-throughout*; 1. (in chief) SWEDEN: *Azure, three open crowns or.* 2. NORWAY: *Gules, a lion rampant crowned or, holding a long-handled Danish axe argent.* 3. GOTHLAND: *Azure, three bends-sinister wavy or, over all a lion rampant gules.* Over all the personal arms of the King:—(VASA, *impaling PONTECORVO*). 1. VASA: *Tierced in bend azure, argent, and gules, over all a vase, or sheaf, or.* 2. PONTECORVO: *Azure, in chief the eagle of the French Empire or; in base a bridge of three arches towered, and passing over a river, all argent.*

SWITZERLAND: *Gules, a cross couped argent.*

TURKEY: *Gules, a crescent-decrescent, and within its horns, an estoile argent.*

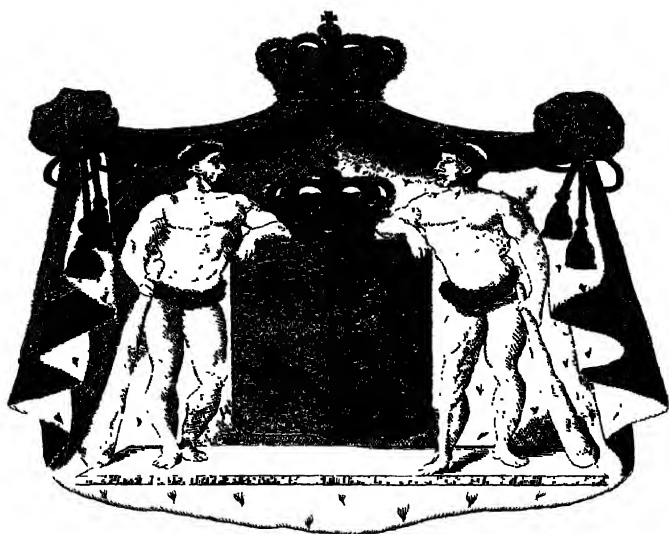
WÜRTTEMBERG: *Or, three stag's attires fessways in pale sable, impaling Or, three lions passant in pale sable, their right paws écorchés gules (SWABIA). Supporters, A lion of the arms, crowned or; and a stag proper.*





NATIONAL ARMS.

1. ARMS OF PRUSSIA.



2. ARMS OF BRUNSWICK LUNEBURG.



## CHAPTER XI.

### ORDERS OF KNIGHTHOOD.

THE limits of the present work only admit of our giving a detailed description of the Orders of Knighthood, and other decorations of honour, conferred by the authority of our own Sovereign: but a brief account will be added of the chief of the Orders conferred by the Sovereign of each of the principal European States.

THE MOST NOBLE ORDER OF THE GARTER, the first, the most esteemed, and most ancient of all the existing Orders of secular Knighthood, was instituted by King EDWARD III. The exact date is uncertain. FROISSART, who was almost contemporary, says the institution took place in 1344; but it is probable that the Garter and its motto were originally designed merely as a livery collar, or personal ornament to be worn, according to the custom of the time, at jousts and other festivals. No notice of the issue of this device appears in the *Accounts of the Royal Wardrobe* before 1346. But vestments embroidered with the Garter and motto had been delivered for the use of the King, and of persons who were not afterwards included among the members of the Order, at Christmas festivities held at Guildford in 1347, and at tournaments held at Bury, Windsor, Lichfield, and Eltham in that year. Twelve blue Garters with the motto were provided for the Eltham jousts.

The actual institution of the Order of the Garter as a permanent knightly association probably took place be-



tween 24th June, and the foundation of St. George's Chapel, 6th August, 1348. The story given by POLYDORE VERGIL, which associates its foundation, and the adoption of its distinctive badge with the founder's asserted passion for the wife of WILLIAM MONTACUTE, Earl of Salisbury, is little worthy of serious attention. Mr BELTZ thinks "the Garter may have been adopted as an emblem of the tie, or union, of warlike qualities to be employed in the assertion of the founder's claim to the French crown ; and the motto as a retort of shame and defiance upon him who should think ill of the enterprise." (*Memorials of the Order of the Garter*).

The Order, which from the first consisted of the Sovereign, the Prince of Wales, and twenty-four Knights, was in 1786 enlarged to admit in addition to these such lineal descendants of King GEORGE III. as might from time to time be elected. In 1805 this privilege was extended to the lineal descendants of King GEORGE II.; and in 1831 it was decreed that thenceforth the Order should consist of the Sovereign, and twenty-five Knights-Companions, together with such lineal descendants of King GEORGE I. as had been, or might thereafter be, elected. Special statutes also provide for the admission of foreign princes ; and occasionally extra-Knights have been appointed by special statutes, and absorbed into the number of regular Knights as vacancies occurred in the Order.

The Insignia consist of the Garter ; the Collar and St. George ; the Star ; and the Ribbon and Badge, or lesser George.

The Garter, which was originally of embroidered cloth or silk, is now of dark blue velvet, edged and buckled with gold, and bears in letters of gold the motto—" *Honi soit qui mal y pense.*" (Dishonoured be he that thinks ill of it.) Occasionally diamonds are used instead of gold. The Garter is buckled below the left

knee. Female Sovereigns wear it upon the left arm above the elbow.

The COLLAR consists of twenty-six pieces, composed alternately of golden love-knots, and of buckled garters enamelled with the motto, and enclosing roses; these were originally all red, but later were made to consist of red roses charged with white ones, alternating with white roses charged with red. From the central link depends the Badge, or George; a golden figure enamelled, or set with jewels, representing St. George, the patron Saint of the realm, transfixing with his lance an overthrown dragon.

The STAR, added to the Insignia by CHARLES I. in 1629, consists of eight silver or diamond rays, in the centre of which is placed the circular buckled garter and motto, enclosing on a field of white enamel the red cross of St. George. The Star is worn on the left breast.

When the Collar and George are not used, the BADGE, or lesser George:—a figure of the saint vanquishing the dragon, chased in gold on an oval of blue enamel, and surrounded by a golden garter—is now worn from the broad blue ribbon of the Order *en écharpe* at the right side, the ribbon passing over the left shoulder. Originally, as in the case of all Ancient Orders of Knighthood, the Badge was suspended from a ribbon round the neck. The change in the mode of wearing the ribbon was probably made in the reign of CHARLES I., whose portraits by VANDYKE show that he wore the ribbon and lesser George in both ways. The oft-repeated story which connects the present mode with a natural son of CHARLES II., is therefore inexact. In 1521 the lesser George was directed to be worn attached to a gold chain or ribbon round the neck. The colour of the ribbon was optional, but was usually black. In 1623 it was ordered that the Knights should use only the ribbon, and that of blue. Its shade was

originally light, or cerulean, and the exact time of the change to the present deeper shade of mazarin, or garter blue is not known. Probably this took place about 1745, and was adopted to distinguish the Knights created by the Sovereigns of the House of Hanover from those on whom the Order was conferred by the Stuart Princes.

The officers of the Order are the Prelate:—the Bishop of Winchester ; the Chancellor:—the Bishop of Oxford (formerly the Bishop of Salisbury, the office being attached to the see in which the Chapel of St. George is situated); the Registrar (usually the Dean of Windsor); Garter, Principal King of Arms ; and the Usher of the Black Rod. Each officer has a special Badge worn from the ribbon ; or, less usually, from a gold chain on the breast.

The habit of the Order consists of a crimson velvet surcoat ; a mantle of deep blue velvet, lined with white taffeta, fastened by cordons of blue and gold, and bearing on the left shoulder the shield of St. George within the garter. This mantle was originally powdered with garters, and in times of mourning was of black. The colour of the surtout varied from year to year; blue, scarlet, sanguine in grain, white, and black, having all been used. The hood is of crimson velvet. The hat of black velvet, is plumed with white ostrich feathers and an *aigrette* of herons' feathers, and is ornamented with a diamond black buckle.

The arms of the Knights are affixed to their stalls in St. George's Chapel at Windsor (the shield is always surrounded by the buckled garter and motto). Above each stall is placed the Knight's crested-helm and sword, and a square banner emblazoned with his arms.

THE MOST ANCIENT, AND MOST NOBLE ORDER OF THE THISTLE. The origin of this Order is assigned by tradition to a King ACHAIUS, who is said to have been

contemporary with CHARLEMAGNE. The whole story is an absurdity.

JAMES V., is represented with a collar of thistles on his gold Bonnet pieces of 1539; and, in Sir DAVID LINDSAY'S Register of 1542, the Royal Arms are surrounded by a collar of thistles with an oval badge. But these were only "livery collars" at most; and if, as is said, JAMES meditated the formation of a regular National Order with these symbols he certainly never instituted it. The Order was nominally "restored" but really founded in May 1687 by JAMES II. (VII. of Scotland), though his patent for the "restoration" never passed the Great Seal. It was founded for the Sovereign and twelve knights. It then fell into desuetude until 1703 when Queen ANNE formally revived it. The Order was extended in 1827, and as now constituted consists of the Sovereign, Princes of the Blood Royal, and sixteen Knights, usually members of the Peerage, there has only been one exception to this rule.

The BADGE of the Order is the figure of St. Andrew, the patron saint of Scotland, habited in a purple surcoat and a green mantle; standing behind, and supporting, the cross saltire, the reputed instrument of his martyrdom, the whole irradiated with golden rays. This is worn pendant from a golden collar of sixteen enamelled thistles which alternate with saltires, each formed of four interlaced sprigs of rue. The Badge, enclosed by an oval motto-band of gold charged with the motto "*Nemo me impune lacessit*," is also worn pendant from a broad dark green ribbon *en écharpe* over the left shoulder to the right side. This ribbon was originally blue, but Queen ANNE changed it to dark green. The STAR, worn on the left breast is of a lozenge shape, and is formed by a silver St. Andrew's Cross, with rays between its arms. The circular centre is of gold, charged with a thistle enamelled proper, and surrounded by a motto-band of green

enamel, bearing the motto. The Knights of the Order place this motto-band, as well as the Collar of the Order, around their shields of arms. The Officers of the Order are the Dean (of the Royal Chapels in Scotland), the Secretary, the Lyon King of Arms, and the Gentleman-Usher of the Green Rod ; who have special Badges worn on the breast.

THE MOST ILLUSTRIOUS ORDER OF ST. PATRICK. The National Order of Ireland was instituted in 1783 by King GEORGE III., for the Sovereign and fifteen knights. The Lord-Lieutenant of Ireland is the Grand-Master, and wears its insignia even after the termination of his Vice-Royalty, by the appointment of WILLIAM IV., who also in 1833 raised the number of Knights to twenty-two. The BADGE consists of the "Cross of S. Patrick," a saltire gules, surmounted by a green shamrock, on each of the leaves a golden Imperial Crown. This Badge is surrounded by an oval motto-band of light blue enamel which bears the motto "*Quis separabit*," and the date 1783, in golden characters. Around the whole is an oval ring of gold charged with shamrocks in green enamel. The Badge is suspended from the collar on days of high ceremonial, but on less important occasions is worn attached to the broad ribbon of light blue silk *en écharpe*, over the right shoulder to the left side.

The COLLAR is composed of golden harps connected by love-knots to circular plates of gold, which are enamelled with wreaths of shamrock surrounding the "Union Rose," of alternate colours, as in the Collar of the Garter. The central link, which supports the pendant Badge, is a large golden harp, surmounted by the Imperial Crown.

The STAR, worn on the left side, is of eight silver rays. Its circular centre of white enamel is charged with the red cross-saltire of St. Patrick, and on it the trefoil, and is surrounded by the motto-band of blue enamel.

The Knights of the Order place the motto-band around the shield, with or without the Collar. The mantle of the Order is of sky-blue poplin lined with white taffeta, and bears on the left side the star of the Order. The officers were formerly the Prelate (the Lord-Archbishop of Armagh, Primate of all Ireland); the Chancellor (the Lord-Archbishop of Dublin, Primate of Ireland); the Registrar (the Dean of S. Patrick's Cathedral in which are the stalls and insignia of the Knights); Ulster King of Arms; the Secretary, and the Genealogist. All the above have distinctive badges which are worn on the breast with the ribbon of the Order. Since the disestablishment of the Irish Church the Ecclesiastical Offices of Prelate and Registrar have been discontinued; and the Office of Chancellor is now attached to the post of Chief-Secretary for Ireland.

THE MOST HONOURABLE ORDER OF THE BATH was instituted by King GEORGE I. in 1725. In ancient times it was customary to create a number of knights on the occasion of a coronation, or other important ceremony of state; these were called Knights of the Bath from the symbolical act of bathing which was one of the ancient ceremonies attending admission to the knightly dignity. The earliest recorded instance of this creation is that at the coronation of HENRY IV. At the coronation of CHARLES II. no less than sixty-eight knights were thus created. These last are said to have worn suspended from a red ribbon at the neck, the badge of three crowns, with the motto "*Tria juncta in uno*," referring to the Union of the Crowns of England, Scotland, and Ireland. But after this coronation the custom fell into abeyance.

In 1725 George I. created a new Order of the Bath, to consist of the Sovereign, a Grand-Master, thirty-six Knights, and sundry officers. Though there was no real connection between this Order and the old Knighthood of the Bath, there was a provision in the statutes that the

old ceremonies should be observed. As a matter of fact they were always dispensed with. In 1815 at the close of the great European War, the Order was greatly extended ; and its present division into Grand-Crosses, Knights-Commanders, and Companions was adopted. In 1847 a further extension was made, and the members divided into the two classes, Military and Civil, which still exist. Further enlargements were made in 1859, and the Order assumed its present state. It consists of fifty Grand-Crosses, nominated for military services by land or sea ; and twenty-five for diplomatic or civil services. The Knights-Commanders number a hundred and twenty-three for military, and sixty for civil services. The Companions are in number six hundred and ninety for military, and two hundred for civil services. These numbers are exclusive of the Princes of the Blood Royal ; of foreign Princes, and of such foreigners as are admitted as honorary members of the Order.

The Insignia are the Badge, the Ribbon, the Collar and the Star.

The BADGE of members of the military division is a gold Maltese-cross enamelled white, each of its eight points ending in a little golden ball. Its circular centre bears the badges of the United-Kingdoms, the Rose, Thistle, and Shamrock, issuing from a golden sceptre in pale, between three Imperial Crowns ; one in chief, the others in the flanks. This circular centre is surrounded first by a motto-band of red enamel, with its motto in gold : “ *Tria juncta in uno*,” and next by a wreath of two laurel branches connected in base by a small blue escroll with the golden words “ *Ich dien*.” Between the arms of the cross are four golden lions of England. Except on “collar days,” this badge is worn from a red ribbon *en écharpe* from right to left by the Grand-Crosses ; at all times from a narrower ribbon at the neck by the Knights-Commanders ; and from a

smaller ribbon, fastened by a gold buckle to the left breast, by Companions.

The BADGE of Members of the Civil Division is the old badge of the Order: an oval gold medal, bearing the sceptre, floral badges, and crowns as above, enclosed by a motto-band with the words "*Tria juncta in uno*;" and is worn, with the variations already described, by the members of the three classes.

The STAR, worn on the left breast by Military Knights-Commanders, is a cross-*patée* of silver rays; on its centre are three Imperial crowns of gold (1 and 2) surrounded by the motto on its band of red enamel, and by the laurel leaves with their escroll. On the Star of Knights-Commanders of the Civil Division the laurel leaves and escroll are omitted.

The STAR of Military Grand-Crosses is of eight points, composed of silver wavy rays, thereon a gold Maltese-cross; on the white circular centre are the three golden crowns within the red motto-band, laurel wreath, etc. Civil Grand-Crosses omit the *cross-patée* and the laurel wreath. Both divisions, on grand occasions, append their badges to a Collar composed of nine gold crowns, and eight links composed of golden sceptres between the enamelled floral badges of the United Kingdom, all connected by seventeen love-knots of gold and white enamel.

THE MOST EXALTED ORDER OF THE STAR OF INDIA was instituted by Her Majesty Queen VICTORIA, 23rd February 1861, to reward loyalty and merit among the princes and chiefs of Her Indian Empire, and among those British subjects who occupied its highest military and civil offices under the Crown.

As originally founded it consisted of the Sovereign; a Grand-Master (the Governor-General of India for the time being), and a single class of twenty-five Knights; besides such Honorary Knights, Princes of the Royal House, and others, as it might seem good to the Sove-



reign to appoint. Its Insignia were those which will hereafter be described as used by the Grand-Commanders. In 1866 the Order was enlarged by the institution of two additional classes so that it consisted of the Sovereign; the Grand-Master; the twenty-five Knights styled Grand-Commanders (G.C.S.I.); fifty Knights-Commanders (K.C.S.I.); and one hundred Companions (C.S.I.), besides extra members. Other alterations were made in 1875 and the following year, and as now constituted the Order consists of the Sovereign; the Grand Master (the Governor-General); thirty Grand-Commanders (of whom eighteen are native princes, and twelve Europeans); seventy-two Knights-Commanders; and one hundred and forty-four Companions. These numbers are exclusive of Extra and Honorary Knights-Grand-Commanders, as above; and it is understood that the Governor-General of India at the cessation of his Vice-Royalty becomes an extra member until absorbed into the regular number on the occasion of a vacancy.

The Original BADGE, now worn by the Knights-Grand-Commanders, consists of an oval medallion of onyx cameo cut with a crowned bust of the Sovereign in profile. This is encircled by a motto-band of light blue enamel set with the motto "*Heaven's light our guide,*" in gold and diamonds. The medallion is surmounted by a mullet, or five-pointed star of brilliants, to which is fastened the loop or ring by which the Badge is suspended from the collar, or ribbon.

The COLLAR of gold is composed of five united red and white roses, and six flowers of the Indian lotus, separated by ten links, each of two palm branches in saltire tied together by the stems. The central link from which the badge depends is the Imperial Crown; all the devices are linked together by gold chains, and are severally enamelled of their proper colours.

The RIBBON, worn *en écharpe* from the right shoulder

to the left side, is of sky blue, with a white stripe near either edge.

The STAR consists of fifty-two wavy rays of gold, alternately longer and shorter, arranged in a circle. The centre consists of a circular motto-band of light blue enamel (the ends tied) bearing the motto, and upon this is placed the five-pointed star, all in brilliants.

The MANTLE of the Order is of light blue satin, lined with white silk, bearing on the left side a representation of the Star of the Order, and fastened at the neck with cordons and tassels of light blue silk and silver bullion.

The KNIGHTS-COMMANDERS wear the Badges suspended from its ribbon round the neck ; and have on their left side a silver star composed of wavy rays. In the centre of gold is the five-pointed star of silver, within the blue motto-band.

COMPANIONS of the Order wear the Badge on the left breast suspended by a narrower ribbon.

The OFFICERS of the Order are the Registrar, and the Secretary, who is the Foreign Secretary for the time being to the Government of India.

The MOST DISTINGUISHED ORDER OF S. MICHAEL and S. GEORGE was founded in the year 1818, for natives of the Ionian Islands, Malta, and its dependencies, and others holding high positions in the Mediterranean. It originally consisted of the Sovereign, the Grand Master, twenty Knights Grand-Crosses, twenty Knights-Commanders, and twenty-five *Cavalieri*, or Companions, who were to rank immediately after members of the corresponding ranks in the Order of the Star of India.\* On 4th December 1868, it was extended with the design of making it an Order of Merit for the British Colonies in general, and was to consist of twenty-five Grand-Crosses, sixty Knights-Commanders, and a hundred Companions; besides the Sovereign, the Grand-Master, the Secretary, the King of Arms, the Registrar, and an Officer of

Arms. On 30th May 1877, the numbers of the Grand Crosses was raised to thirty-five, and the others were doubled. The numbers were to be exclusive of Princes of the Blood-Royal, Foreign Princes, and other Honorary Members. The Order was further extended on 6th May 1879, when the number of the Grand-Crosses was raised to fifty, that of the Knight-Commanders to one hundred and fifty, and the Companions to two hundred and sixty. The last augmentation of which I am aware took place 19th May 1887, and the numbers of the three classes now stand at sixty-five, two hundred, and three hundred and forty-two. (The last revision of the Statutes was in December 1891.)\* The members rank immediately after those of the corresponding classes of the Order of the Star of India. A colonial Bishop is appointed to the office of Prelate of the Order, the other Officers being the Grand-Master, the Chancellor, the Secretary, the King of Arms, the Registrar, and the Officer of Arms.

The Badge of the Order, worn of different sizes by the members of the different classes, is a gold cross of fourteen points (in seven rays), having a circular centre of blue enamel, within a motto-band of the same colour bearing the motto "*Auspicium melioris Ævi*." On the obverse the circular centre bears a representation of the Archangel Michael trampling under foot the Enemy of Mankind; on the reverse is represented the mounted figure of S. George transfixing the Dragon. The Imperial Crown surmounts the Cross, and attaches it to the Collar, or to the Grand-Cordon of the Order.

The Collar consists of six golden crowned lions of England; of eight Maltese-crosses enamelled white; and of eight golden cyphers, four of the letters S.M., and as many of the letters S.G.; the central link, both at the front and at the back, consists of two of the winged lions of S. Mark, facing each other, each holding the book of the gospel, and a sheaf of seven arrows.

The Ribbon is of three equal stripes, two of Saxon blue, the centre one of scarlet : it is worn *en écharpe* (with the attached Badge) from the right shoulder to the left hip.

The Star of the Grand-Crosses is of the general shape of the badge, and consists of seven rays, each composed of as many smaller ones of silver, the intervals are filled with small rays of gold. On this ground is placed the Cross of S. George in red enamel ; and this again is surmounted by the centre of the obverse of the badge, with the representation of S. Michael, enclosed in the blue motto-band.

By the Knights-Commanders the Badge is worn of smaller size, and from a narrower ribbon round the neck. They have also a Star of four silver rays in the general shape of a cross-*patée*. The intervals contain a Maltese Cross in saltire, also of silver ; upon this is placed the red cross of S. George, and the centre of the Badge as in the higher class. By Companions, the Badge of still smaller size is worn on the left breast by a narrower ribbon.

The Mantle of the Grand-Crosses is of Saxon blue satin, lined with crimson silk, having on the left side the star, and fastened by cordons of blue and scarlet silk with gold bullion.

The withdrawal of the British Protectorate from the Ionian Isles, and the extension and application of the Order as a Colonial distinction, have rendered the Insignia no longer appropriate to this latter purpose, and a change which would make them more fitting to the present circumstances of the Order is certainly desirable. The seven rays of the Cross : the use of the Sept-insular lion (indicative of long past Venetian rule), and especially the motto : "*Auspicium melioris Ævi*" have lost whatever appropriateness they might have had when the seven Ionian Isles were made subject to the British Crown. ❀

THE MOST EMINENT ORDER OF THE INDIAN EMPIRE was instituted 1st January 1878, to commemorate the assumption of the title of Empress of India, by Her Majesty the Queen; and in reward of services rendered by natives or Europeans to her Empire. Originally it consisted of but one class, with the Empress as Sovereign, and the Viceroy as Grand-Master. Its Badge, worn with the usual differences of size and position by members of the various classes, is a golden heraldic rose enamelled red, with green barbs between the five petals. The centre of gold bears the likeness of the Sovereign in profile, surrounded by a circular band of purple enamel bearing the golden words, *Victoria Imperatrix*. One of the five letters composing the word INDIA appears in gold upon each petal. An Imperial Crown surmounts the whole. The Ribbon is of purple.

The Collar is composed of elephants, lotus-flowers, peacocks displayed, and Indian roses, all enamelled on gold in their proper colours. The central link, from which the badge depends, is an Imperial Crown. The star is of ten points, consisting of five groups, each of nine silver scaled rays; the groups being separated by smaller groups each of three golden rays. In the circular centre, which is surrounded by motto-band of purple with the words, "*Imperatricis Auspiciis*," and surrounded by an Imperial Crown, is the crowned bust of the Queen-Empress.

The Star of the Knight-Commanders is similar, but is entirely of silver. The members of the Order rank next after the corresponding ranks of the Order of SS. MICHAEL and GEORGE.

THE ROYAL ORDER OF VICTORIA AND ALBERT was instituted 10th February 1862, the anniversary of Her Majesty's marriage, as a private or family Order. It was extended in 1864, 1865, and 1880, and now consists of four classes. The first includes the Sovereign's nearest

female relatives—her daughters, daughters-in-law, the daughters of the Prince of Wales—and Foreign Sovereigns. The second class includes Her Majesty's junior grand-daughters.

The third is for Peeresses who have held high office at Court, or are personal friends of the Sovereign.

The fourth is for ladies who have served Her Majesty as Maids of Honour, Bed-chamber Women, etc.

The decoration is an oval medallion, on which are sculptured, in profile, the heads of Her Majesty and the late Prince Consort. This oval is enclosed by a double border of brilliants, the external outline in the case of the first being slightly broken seven times by a square projection containing a larger gem. The Badge is surmounted by an Imperial Crown; this, and the loop by which it is attached to a bow of *moiré* watered white ribbon, are of brilliants. The Badge is worn at or near the left shoulder by all classes. The Badge of the Second Class is similar, but somewhat smaller; and the central medallion is enclosed by an oval border composed of a single row of diamonds.

The Badge of the Third Class is also oval and crowned. The centre contains the heads of Queen VICTORIA and Prince ALBERT as above. The oval bordure of twenty pearls set in gold is interrupted in four places by a small square projection, set with a diamond.

The Badge of the Fourth Class is the jewelled cypher V. and A. beneath an Imperial Crown.

The possession of the Order confers no special precedence.

The only Officer is the Registrar.

THE IMPERIAL ORDER OF THE CROWN OF INDIA was instituted by Her Majesty Queen VICTORIA, 1st January 1878, to commemorate her assumption of the title of Empress of India. It consists of a single class, which includes such Princesses of the Royal House as it

pleases her Majesty to honour therewith ; the wives of some Indian Princes, and the wives (or near female relatives presiding over the households) of the Viceroy of India, of the Governors of the Presidencies, and the wife of the Secretary of State for India.

The Badge consists of an oval medallion, on which appears the cypher V.R.I., respectively in diamonds, pearls, and turquoises. A border set with pearls encloses the medallion, and the whole is surmounted by the Imperial Crown, enamelled with its proper colours. The bow of ribbon, by which the badge is worn on the left shoulder, is of light blue watered silk with a narrow white edging.

THE DISTINGUISHED SERVICE ORDER was instituted 9th November 1886, to reward persons holding Her Majesty's commission, who have been mentioned by name in the despatches of the Admirals, or Commanders-in-Chief, as having rendered meritorious or distinguished services in the field, or in the operations against the enemy. The Order ranks after the Order of the Indian Empire.

The Badge of the Order is a gold cross, enamelled white, and its shape may be roughly defined as a cross-*patee* with circular bounding lines. In the centre of the obverse is the Imperial Crown proper, on a red ground, within a wreath of green laurel ; on the reverse the cypher V.R.I. is substituted for the crown. The ribbon is of red, edged with blue, the central stripe being twice the width of either of the exterior ones. The Badge is suspended from a bar of gold.

THE MILITARY ORDER OF MERIT FOR BRITISH INDIA was instituted in 1837, for the reward of bravery and faithful service rendered by the Commissioned Officers of the Native Army. It consists of an eight-pointed star of golden rays. In the circular centre, on a ground of blue enamel, is a golden lion passant guardant, surrounded by a similar motto-band inscribed "*Order of*

*British India*," and by a wreath of laurel. A higher class has an Imperial Crown on the highest ray of the star.

The Badge is worn appended to a crimson ribbon. Eight-pointed star medals in gold and silver, having the enamelled centre charged with crossed swords, surrounded by a motto-band bearing the words "*Reward of Valour*," within a golden laurel wreath, are also conferred on non-commissioned officers and privates for distinguished service in time of war.

Besides these regular Orders, a variety of decorations are conferred in reward for special services, and which, like some already mentioned, confer no special rank or precedence. These are:—The ROYAL RED CROSS; the VICTORIA CROSS for valour; the ALBERT MEDAL for special acts of gallantry in saving life by sea or land; and the VOLUNTEER OFFICERS' DECORATION for long service.

THE ROYAL RED CROSS, is a decoration instituted 23rd April 1883, for the purpose of rewarding ladies of any nationality who have shown special devotion in nursing sick and wounded soldiers or sailors in Her Majesty's Service. The decoration is worn by Her Majesty herself, and is also conferred by her on such of the Royal Princesses as she chooses to appoint. The badge is a gold cross enamelled red. The four arms bear respectively the words "Faith," "Hope," "Charity," and the date of institution. In the centre of the obverse is the representation of Her Majesty the Queen in profile. On the reverse the Royal Cypher, V.R.I. beneath an Imperial Crown, is substituted for it.

The badge is worn on or near the left shoulder, attached to a bow of dark blue ribbon having red edges.

THE VICTORIA CROSS was instituted in 1856, by Her Majesty Queen VICTORIA to reward eminent personal



valour in the field. The warrant of institution describes it as a "Maltese" cross of bronze, charged with the Royal Crest of the crowned lion statant-gardant on the Imperial Crown; and with an escroll on which are the words "*for valour.*" The badge, however, is not a Maltese-cross but a plain cross-*pateé* with straight bounding lines. The badge is attached by the letter V to a bronze bar chased with laurel leaves which terminates the ribbon (of red for the Army, and garter blue for the Navy), by which it is attached to the left breast of the wearer. Repeated acts of valour may be rewarded by the addition of bronze bars, if such acts would have won the decoration had it not been previously conferred.

THE ALBERT MEDAL, for saving life at sea, was instituted by Royal Warrant, 7th March 1866, and consists of two classes. The badge of the first class is a golden oval, enamelled dark blue, and bearing the cypher V.A. entwined with an anchor. This centre is surrounded by a bronze motto-band bearing the words in gold, "*For Gallantry in Saving Life at Sea.*" The badge is surmounted by the crown of the late Prince Consort.

The badge of the second class is of bronze, instead of gold, enamelled blue as above. The ribbon is of blue, with four white stripes for the first class; of smaller size and with only two white stripes for the second.

In 1877, the decoration was extended so as to reward acts of bravery on land. In this case the anchor is omitted, and the inscription on the motto-band reads "*For Gallantry in Saving Life on Land.*" This decoration has two classes which are distinguished as in the former case. The ribbon, is of crimson, with a similar arrangement of white stripes to that recorded in the previous example.

THE VOLUNTEER OFFICERS' DECORATION, instituted in 1892, is conferred after twenty years service and consists of an oval medal of pierced silver, containing

the golden letters V.R., in cypher beneath the Imperial crown of gold, surrounded by an oval wreath of oak leaves and acorns. The ribbon is of peacock green. The bar is of silver chased with oak leaves.

THE ORDER OF ST. JOHN OF JERUSALEM IN ENGLAND. On the petition of H.R.H. the Prince of WALES, and the other members of the English Grand Priory of the Order of S. JOHN OF JERUSALEM, Her Majesty Queen VICTORIA was graciously pleased to revive it by Royal Charter under her own Sovereignty, 14th May 1888, and to determine the Statutes regulating the grades of Members of the Order, the qualifications for admission to it, as well as the objects and purposes of the Order.

Section 4 of the Charter is as follows:—"We declare and ordain that the said Statutes shall be the Statutes of the Order subject as hereinafter mentioned. And We declare and ordain that the said Statutes numbered 1, 2, 3 and 4, declaring the style of the Order and that We are the Head and Patron thereof, and the grades of members, and the objects and purposes of the Order, and the general qualification of members thereof, shall not be altered otherwise than by Our further Charter in that behalf; but that others of the said Statutes may be altered and amended by a Chapter-General of the Order with the personal consent of the Grand-Prior (if he be present, or otherwise with his consent in writing), and the approval in writing of Our Lord High Chancellor of Great Britain."

By the second of the Statutes referred to, besides the declaration of the Queen's Office as Sovereign Head, it is determined that the Grand-Priory "shall include the following grades of members, namely: a Grand-Prior (H.R.H., the Prince of WALES); a Sub-Prior (H.R.H., the Duke of YORK); a titular 'Bailiff of Egle' (H.R.H., the Duke of CONNAUGHT); Honorary Bailiffs, Com-

manders, Honorary Commanders, Knights of Justice, Ladies of Justice, Prelates, Chaplains, Knights of Grace, Ladies of Grace, Esquires, Serving-Brothers and Sisters." It also provides for the addition of other persons (but not as members) as Honorary-Associates. Other Statutes determine the genealogical and other qualifications for admission to the Order (every name requiring the personal approval and sanction of the Sovereign); and also regulate the Insignia of the Order.

The Badge of Members is the time-honoured eight-pointed, or Maltese, Cross enamelled white, and embellished alternately at each of its principal angles with a lion gardant, or an unicorn, both passant, of gold or silver according to the grade. The Crosses of members of the Superior Classes are of gold and enamel; those of Knights and Ladies *of Grace* (that is, of those who have not complied with the stipulated genealogical or other qualifications for admission to the higher class) are of silver and enamel. The crosses of the Esquires are also of enamelled silver. The ribbon is the ancient one of black watered silk; and by it the Cross is suspended at the neck by the male members; by the Ladies it is worn from a bow on the right shoulder; by Esquires upon the left breast. The Badges of the Sovereign, of the Grand-Prior, and of H.R.H. the Princess of WALES, are surmounted by an Imperial Crown. The Knights may also wear on the left breast a star resembling their special badge. Honorary-Associates wear pendant on the left breast a badge resembling the Cross of the Esquires but of silver only, without enamel. By Her Majesty's command the permission given to the members and associates to wear the Insignia of the Order on all occasions was duly notified by the Lord-Chamberlain in the *London Gazette* of March 12th, 1889.

The Grand-Priory of the Order in England has thus

been placed by Royal Authority in a similar position to that held by the Order of St. JOHN in the German Empire, the statutes of the latter being taken in the main as the model for those sanctioned by Her Majesty the Queen.

THE ORDER OF S. JOHN was the most ancient and venerable of the semi-military, semi-religious Orders which came into existence during the Crusades; and which were really the originals of all subsequent Orders of Knighthood. The Order of S. JOHN was founded about the year 1023 by some merchants of Amalfi, for the protection and support of the weak and sick among the pilgrim's to the Holy Land. Seventy years later this humble foundation was enlarged by its rector PIERRE GERARD; and, on the conquest of Jerusalem by GODFREY, its admirable work for the sick and wounded was recognised by the King who gave it its first endowment. GERARD formed his assistants into a regular religious body with monastic obligations, and Pope PASCHAL II. gave the Order his sanction by Papal Bull in 1113. Under GERARD'S successor RAYMOND DU PUY, the military side of the Order was developed, and to the usual monastic obligations was added the further one of bearing arms in defence of the Faith. The Order rapidly increased in wealth and importance, having ever-increasing endowments in all parts of Europe, while members of the noblest families sought (and alone found) admission to its ranks. Eventually its members were divided under the Grand-Master into seven nations, or "*Langues*:" Provence, Auvergne, France, Italy, Arragon, England, and Germany (Castile was a later addition). Each of the *Langues* was composed of one or more Grand Priories. After the loss of the Holy Land, the Order was settled at Rhodes; and on its expulsion from that island, received from the Emperor the island of Malta, from which the Order took its later and better known designation. In England, the Grand-Priory of the Order of S. JOHN shared the fate

of other wealthy ecclesiastical establishments, being suppressed and despoiled by HENRY VIII. Queen MARY revived it, but did not restore its possessions. Queen ELIZABETH despoiled it of its small remaining lands, but did not again decree its suppression. In Malta itself the English Langue was formally continued, but the loss of its possessions, and the changes in religion naturally reduced the number and importance of its members. On the capture of Malta by the French in 1798, the Order was broken up into fragments. A considerable number of the Knights, hoping that by Russian influence they might obtain the restoration of Malta, or some other island, as a *chef-lieu*, placed themselves under the protection of the Emperor PAUL of Russia; and on the abdication of VON HOMPESCH, the last regular Grand-Master, they elected the Emperor (though a married man, and a "schismatic" in the eyes of the Roman Church) to that position!

In 1801 on the death of PAUL, who had created a Russian Grand-Priory for his subjects of the Greek Church, a number of the refugee knights (who could no longer entertain a hope of restoration to Malta by Russian influence), determined (in defiance of the provisions of the original Papal Bull) to put the nomination to the Grand-Mastership into the hands of the Pope, and by him a Grand-Master was appointed in 1802. After many vicissitudes this portion of the Order (which has the allegiance of the Italian, and Austrian Roman-Catholic Knights) has its settled head-quarters in the *Priorato* on the Aventine at Rome, and exclusively enjoys the Papal favour. In 1827 a majority (five out of eight) of the other *Langues* of the Order who had retained their independence, consented to a revival of the Order in England, subject to the needful modifications with regard to religion, but retaining the original objects of the Order in the care of the sick in times of peace, and the relief of the sick and wounded in war. This restoration was

eventually disavowed by the Italian minority which had submitted to Papal domination. Both the authority of the revivers, and the regularity of their action, were denied with ever-increasing vehemence, as the revived English *Langue* increased in material prosperity and in the exercise of those good works for which the old Order was founded, but which the Italian *Langue* had hardly attempted to imitate. All questions of the right of the See of Rome to control the Order; and of the regularity or irregularity of the "succession" of the English branch have, however, now been happily set at rest by the Royal action. Without reference to the past, the Sovereign, the sole fountain of honour within these realms, has accepted the Order as existing, and has given to it that Royal sanction and due authority which is beyond all cavil or question; consequently (as already stated) the English Grand-Priory now occupies a position of honour and of ever-increasing usefulness almost exactly similar to that enjoyed by the ORDER OF S. JOHN IN THE GERMAN EMPIRE. There, the Bailiwick of Brandenburg was formed in the fourteenth century. After the dissolution of the Order of the Knights-Templars, its possessions (as in other countries), mainly fell to the Order of S. JOHN. In 1319 the Grand-Prior of Germany asserted the independence of his Grand-Priory, which included sixty-seven commanderies, and this continued to exist until 1803, when its possessions (except in Austria, Bohemia, etc.,) were incorporated in the surrounding principalities. The Bailiwick of Brandenburg was independent alike of the German Grand-Prior, and of the Grand-Master of the Order at Rhodes, or Malta (though the appointment of the Bailli of Brandenburg usually received the confirmation of the Grand-Prior of Germany); but in process of time the Markgrave of Brandenburg became the territorial chief of the Bailiwick. The Bailiwick, though

strongly Protestant, still kept up some relations with the main Order, and even paid certain sums of money from time to time as "responsions" to the Treasury of the Order. In 1810 the Commandery was abolished by Royal decree, and all its possessions incorporated with the crown domains. The last shred of connection with, or dependence on the Maltese Order was thus destroyed; and in 1812 King FREDERICK WILLIAM of Prussia founded a new Royal Order of S. JOHN; and declared the total dissolution and extinction of the old Bailiwick. In 1852 King FREDERICK IV. restored the Bailiwick of Brandenburg, notwithstanding the sequestration of its property in 1810, and with the Emperor as Sovereign, and a Prince of the Royal House as "Herren Meister," it occupies a like position of honour and usefulness in the German States to that held in England by the Grand-Priory of the Order of S. JOHN.

The Badge of the KNIGHTS OF JUSTICE (*Rechts-Rittern*) is a gold Maltese Cross enamelled white, having in each of the principal angles a golden eagle displayed (crowned).

The Badge of the KNIGHTS OF GRACE (*Ehren-Rittern*) has the eagles in black enamel.

PRUSSIA.—ORDER OF THE BLACK EAGLE. This, the first of the Prussian Orders, was instituted by FREDERICK I., 17th January 1701, to commemorate his coronation. It consists of a single class. The original number of Knights was fixed at thirty, exclusive of the Princes of the Royal House, but the number is now unlimited.

The BADGE is a gold Maltese Cross, enamelled blue, and having a crowned black eagle displayed in each of the principal angles. The circular centre of gold bears the cypher F.R. within a white motto-band charged with the words "*Summ cuique*," and two sprigs of laurel.

The ribbon, worn *en écharpe*, is of orange watered silk, but in uniform the cross is often worn at the neck.

The STAR is of eight points of silver. Its circular centre of gold bears a black eagle—within the motto-band as above.

RUSSIA.—THE ORDER OF S. ANDREW, the first of the Imperial Orders, was instituted by the Tsar PETER THE GREAT, in 1698, on S. ANDREW'S Day, 30th November, Old Style (12th December, New Style). It consists of a single class; the members of which also become entitled to wear the insignia of the first class of the other Russian Orders. Its BADGE is an enamelled figure of S. Andrew, extended upon an azure saltire, on the extremities of which are the four letters S. A. P. R. (*Sanctus Andreas Protector Regni*). The saltire is placed upon the double-headed Russian eagle displayed, crowned, and enamelled in its proper colours. A larger Imperial Crown surmounts the whole Badge, which is suspended from the *grand-cordon* of light blue ribbon worn *en écharpe*.

The STAR is of eight silver rays, and bears on its circular centre of gold the Russian Eagle, within a light blue motto-band charged with the Russian words equivalent to "*For Faith and Fidelity*."

DENMARK.—THE ORDER OF THE ELEPHANT. This Order, which, on account of the infrequency of its bestowal, is accounted to rank among the first group of European Orders, was really founded by CHRISTIAN V. in 1693. CHRISTIAN I. two centuries before had founded a Confraternity in honour of the Blessed Virgin Mary. This was the nucleus of the new Order, whose Badge was adopted at the time when Denmark was hoping to be a great power in the far East. The number of Knights is thirty, exclusive of Foreign Sovereigns and Princes of the Blood.

This BADGE consists of an elephant of white enamel passant to the sinister. It has golden tusks, and supports a red castle. The housings are of azure, and are set with five diamonds in the form of a cross. A negro sits



upon its neck. The Badge is attached to a *grand-cordon* of light blue watered silk. It is now worn *en écharpe*, but, like all other ancient Orders, was originally suspended from a ribbon worn round the neck.

The STAR of the Order is of eight silver points. Around the circular centre is a wreath of laurel in silver, enclosing a red field bearing a Latin cross of brilliants.

SWEDEN.—THE ORDER OF THE SERAPHIM. In its present form this Order owes its origin to FREDERICK IV., who, in 1748, founded it to replace a more ancient Order, whose origin is uncertain, but which certainly existed in the fourteenth century. It has but one class consisting of thirty-two members, of whom one-fourth may be foreigners. But this number is exclusive of Foreign Sovereigns. The BADGE of the Order is an eight-pointed gold cross enamelled white, and having a little ball at each point. On each limb of the cross is a cross-patriarchal of gold, and a golden seraph with expanded wings fills each of the principal angles. The circular centre contains the enamelled arms of Sweden, but between the crowns is placed the sacred monogram, I.H.S.,—the central letter ensigned with a Latin cross—beneath it are the Passion nails. The Crown of Sweden surmounts the Badge which is worn from an azure blue ribbon *en écharpe*.

The STAR of silver resembles the Badge, but is uncrowned.

After the decease of a Member of the Order, a large plate emblazoned with his full armorial achievement is fixed to the walls of the Riddarholms Kyrka in Stockholm. A magnificent *Libro d'Oro* of European nobility is thus in course of construction.

ITALY. — THE ORDER OF THE ANNUNCIATION (*Annunziata*) is considered to rank as the third of the first group of Orders; the Garter and the Golden Fleece being alone held in higher estimation. In its present form it dates from 1518, when Duke CHARLES III. of

SAVOY reconstructed an Order which was probably founded by Count AMADEUS VI. in the middle of the fourteenth century as "*The Collar of Savoy*," or of "*The Love-knots*." Its BADGE is a pierced medallion of gold representing the Annunciation, within a cordon of three *lacs d'amour*. It is worn at the neck by the Knights (who form a single class, and have the title of Cousin of the King), and is ordinarily suspended from either a sky-blue ribbon, or a simple gold chain around the neck. The STAR is of gold, consisting of a rectangular lozenge containing the representation of the Annunciation. The lozenge has on each of its sides one of the letters of the enigmatical motto FERT, and eight groups of golden flames surround the whole.

FRANCE.—THE LEGION OF HONOUR was founded by the Emperor NAPOLEON I., 19th May 1802, and with modifications has survived the various changes in the form of government. As now constituted it consists of five Classes, Grand-Cordons, Grand-Officers, Commanders, Officers and Knights. The BADGE varies in size for the different classes and is of gold for the four higher classes, of silver for the Knights. In all cases it consists of cross, or star, of five double rays (*i.e.*, instead of being a Maltese cross of four arms, it has five arms and so forms a ten-pointed cross). The arms are enamelled white, and their points end in little golden balls. This cross is placed on a wreath of two branches, one of laurel, the other of oak, enamelled in proper colours. The circular centre of gold bears the head of Liberty (as on the coinage of the Republic) within a red motto-band bearing the words "*République Française*." Above the whole badge is a wreath of oak leaves and laurel enamelled in proper colours, connecting it with the ring by which it is suspended from a red watered ribbon. Under the Empire an Imperial Crown occupied the place of the wreath of oak and laurel, and the head of the Emperor,

was used, with the words "*Napoléon, Empereur*," on the motto-band. Under the Monarchy the head of HENRI IV., and the motto, "*Honneur et Patrie*" were substituted, and the surmounting Crown was the Royal one. By Grand-Cordons the Badge is worn from the ribbon *en écharpe*, and a silver star resembling in the main the badge, is worn on the left breast. Grand-Officers and Commanders wear the Badge *en sautoir*, i.e., from a ribbon at the neck, and the former class have also a star on the *right* breast. Officers and Knights alike wear the Badge by a ribbon on the left breast, or at the button-hole, but the Officers' Cross is of gold, and its ribbon is ornamented with a rosette. The Cross of the Order has of late years been conferred under special circumstances upon about a score of women. The number of the members of the various classes exceeds fifty thousand, but for all that every Frenchman aspires to win the decoration which is supposed to indicate that, in one way or another, he has deserved well of his country.

BELGIUM.—THE ORDER OF LEOPOLD was instituted in 1832, and as modified consists of five classes, Grand-Crosses, Grand-Officers, Commanders, Officers, and Knights. Its Badge is a Maltese cross of gold for the first four classes, of silver for the fifth, enamelled white and having golden balls at the points, placed upon a wreath of branches of oak and laurel. The circular centre contains the Belgian Arms within a red motto-band charged with the words "*L'Union fait la force*." The Badge is surmounted by a Royal Crown; military members have two swords in saltire between the cross and the crown. The ribbon is of crimson watered silk, and is worn *en écharpe* by the Grand-Crosses, who also have a silver star enamelled with the centre of the Badge. Grand-Officers wear the badge at the neck, and a plainer star on the breast; Commanders at the neck without a star. Officers wear the gold cross with a rosette, at the

buttonhole, or left breast ; knights, the silver and enamel cross without a rosette.

NETHERLANDS.—ORDER OF WILLIAM. This Order was founded in 1815 by King WILLIAM I., and consists of four classes. Its Badge is a gold eight-pointed cross enamelled white, each point ending in a little gold ball. On each arm is one of the words "*Door Moed, Beluid, Frow*" (*i.e.*, for Courage, Zeal, and Loyalty), in the angles are two green laurel branches arranged in saltire, and at their crossing point in the centre is a golden fusil, derived from the Order of the Golden-Fleece. The Badge is surmounted by a Royal Crown, and the ribbon is of orange watered silk with a stripe of Nassau-blue near each edge. The Grand-Crosses have an eight-pointed star of silver scales on the centre of which is the badge in enamel as above described. The Commanders have a smaller star; Officers or Knights of the first class have the rosette. The cross of the Knights of the second class is of silver enamelled.

PORTUGAL.—THE ORDER OF THE TOWER AND SWORD. Passing over the semi-military, semi-religious Orders of CHRIST, SANTIAGO, and ST. BENTO D'AVIZ, the Order of the TOWER AND SWORD is that most generally esteemed. It was founded in 1808 by King JOHN II., but has since undergone various modifications. Its Badge is a five-pointed gold star, enamelled white, with little balls at the points. On its circular centre is a green laurel wreath enfiling a sword, within a blue motto-band charged with the words, "*Valor, Lealdade e Merito.*" The Star rests upon a wreath of oak leaves and acorns, enamelled in proper colours, and between the two upper points of the star is a golden tower surmounted by the ring for attachment to the ribbon of dark blue silk. The star of the first of the five classes of the Order is pentagonal in shape, composed of golden rays, on which is laid the badge as already described.

THE ORDER OF THE GOLDEN FLEECE, which in its undivided condition used to rank with our own Garter, even now is in the highest estimation. It was instituted by PHILIP II. (*le Bon*) Duke of BURGUNDY and Count of FLANDERS, 10th January 1429, on the occasion of his marriage with ISABELLA of PORTUGAL, and was to consist of the Duke as Sovereign, and thirty knights. It took its name from the Fleece which is its principal badge, and which was probably assumed in honour of the staple trade of the country in wool. It has also been connected with the mythological story of Jason, and with the biblical narrative of Gideon. Other writers have given explanations of its origin connecting it with a golden-haired mistress of the Prince. Originally the badge was appended to the collar of gold and enamel, consisting of fire-steels and blue flint-stones emitting sparks of fire. But CHARLES V. allowed the substitution of a red ribbon for the collar, and the ordinary badge worn at the neck now consists of a golden flint-steel, a stone emitting flames, and the pendant fleece. The handles of the fire-steels are in the form of the letter B. After the death of Duke CHARLES *the Bold*, at Nancy, his daughter and heiress MARIE, espoused MAXIMILIAN of AUSTRIA. Their son PHILIPPE (*le Bel*), married JUANA, daughter of FERDINAND and ISABELLA, and thus the Burgundian States, and the Order, became united to the Spanish Monarchy. On the death of King CHARLES II., in 1700, the Emperor CHARLES VI. claimed the throne of Spain and the Grand Mastership of the Order, and, though unsuccessful, he carried the Archives to Vienna and re-established the Order there. The King of SPAIN protested, but practically the Order was split into two portions, and is now conferred alike by the Emperor of AUSTRIA and the King of SPAIN with slight variations in the badge. No star is worn, but the full costume of the Order is very magnificent.

## CHAPTER XII.

### MINOR MATTERS.

IN the Middle Ages it was customary for the kings and great nobles to distribute robes on days of great ceremony to the nobles of their court, and to their special attendants (*cf. ante*, pp. 214-225). The robes thus delivered naturally acquired the name of *livrées*, and were often of the special colours affected by the donors; these were not always identical with the tinctures of their armorial bearings. Thus the livery-colours of the Plantagenets, before the division, are said to have been scarlet and white; those of the House of York were blue and murrey. The Lancastrian Princes favoured white and blue. The Tudors green and white. In later times the Stuart livery, like the present Royal livery, was scarlet and gold, and in both cases the colours were derived from their arms. LOUIS-PHILIPPE, King of the French, used the same; under the Empire the Imperial liveries were of green and gold. Anciently liveries were often signs of factions, and, when they were discontinued in their original form, a scarf was substituted, thus during the Fronde, the party of the Duke of ORLÉANS wore blue scarves, those of the Prince of CONDÉ, scarves of "Isabelle," a yellowish white. Later the use of liveries was confined to servitors and dependants; but even as late as the seventeenth century it was a common practice for gentlemen of good birth and estate to accept and wear, and even to assume without solicitation upon state occasions, the livery of an influential kinsman or

neighbour in testimony of respect. (See *N. & Q.*, 1st series, viii., p. 473).

At the present day the use of liveries is regulated by custom, and by custom alone; but the general use both at home and abroad is to make them have some relation to the armorial bearings of the wearer.

In France and Italy, where this matter has had fully as much attention as it deserves, the attempt has been made not merely to indicate the tinctures of the arms, but by the composition of the lace, etc., to denote the ordinaries and other charges! (See CROLLALANZA, *Encyclopædia Araldica*; CAVALLERESCA, *Tribolati, Grammatica Araldica*; *L'Art de composer les livrées*, par de ST. EPAIN, etc., etc.).

In England the use has been stated over and over again in heraldic works, and especially in our useful periodical *Notes and Queries*, and is briefly as follows. The colours used should depend on the tinctures of the arms. Of these the two principal usually appear in the wreath which supports the crest. The tincture of the field determines the colour of the coat, subject to needful modifications; while that of the principal charge similarly decides the colour of the facings and linings. Thus a person bearing the arms *Azure, a cross argent*, would also probably use a livery of blue, with silver lace, buttons, and facings. If the tinctures of arms were reversed the coat would be of white, modified to light drab; its facings, if used, would be white, and as before, the lace and buttons would be of silver. When either gold or scarlet appear as the field, the former is modified into a darkish drab, and the latter into marone or claret. This is not, as sometimes stated, because only the Royal Family are entitled to use scarlet and gold! but because these tinctures are too brilliant for ordinary wear. The HAMILTON liveries were certainly of scarlet in former times; and, though good taste may limit its use, there is

no other obligation. The breeches and waistcoat are usually of the second tincture, but, as already said, there is no obligation that this should be so ; and though self-constituted authorities lay down absurdly minute rules for the colours of "dress and undress waistcoats," and would I suppose even regulate the colour of a footman's pocket handkerchief, such newly invented sumptuary regulations will not prevail over the undoubted right of any man who can keep a livery servant to dress him as he pleases. Another matter of about equal importance, but which has often occasioned serious disputations and heart-burnings is the "right" to put a cockade in a servant's hat. Here again, as in the case of liveries, there is, and can be, no question of legal right. The cockade originated simply in the knot of ribbons, or strings, by which the broad flaps of the seventeenth-century round hat were "cocked," or drawn up to the brim in fine weather, and thus originated the three-cornered hat, as well as the cocked hat of later times. There was nothing specially military about the usage, as the ignorant assert. The same strings survive in the loops of the hats of bishops, and other ecclesiastical dignitaries, in Great Britain ; in the strings of the hats worn by French *cures*, and Spanish and Italian *padres* ; and in the cords which are still seen on the hats of some livery servants ! However, it naturally became the custom for military men to "cock" their hats with the livery colour of the prince they served, and, as the Hanoverian colour was the convenient one of black, the "black cockade" became associated in the minds of the people with military uniform. In an old Scotch song on Shirramuir we read of "the red-coat lads with black cockades," and a knot of white ribbons was naturally chosen as the badge of their opponents. When the old use of the strings was forgotten, the knot in the form of a rosette of ribbon survived, just as did the buttons on the backs of our coats, which were intended to fasten back



the flaps in riding or marching. (Our right to use these, whatever our station, has not yet been called in question!) The use of the cockade by their livery servants has been supposed to be limited to Officers in the army and navy, militia and volunteers; to members of the Royal Household; and to those (*e.g.*, Deputy-Lieutenants), who hold the Sovereign's Commission. But this is by custom, and by custom only. To be consistent those who insist on the use of cockades as a matter of right and privilege should wear them themselves.

On the continent the livery-colours of the Sovereign are worn in the form of a small cockade on the front of the cap by the military, and by all in State employ who wear a uniform (from generals down to postmen) as well as by their personal servants.

These cockades are as follows :—

AUSTRIA : Black and yellow.

FRANCE : Red, white, and blue.

SPAIN : Yellow and red ; or red only.

BELGIUM : Black, yellow, red.

NORWAY : Red, white, blue.

DENMARK : Red, white, red.

ITALY : Green, white, red.

PORTUGAL : Blue and white.

SWEDEN : Blue and yellow.

The cockades in use by those in State employment in Germany are composed of a circular centre with one or more external rings, the principal are as follows, beginning with the central disc :—

GERMANY : Red, white, black.

PRUSSIA : Black, white, black.

BAVARIA : White, blue, white.

SAXONY : White, green, white.

SAXE-WEIMAR : Yellow, green, black.

SAXON-DUCHIES : White, green.

WÜRTEMBERG : Black, red, black.

BADEN : Yellow, red, yellow.

HESSE : White, red, white.

MECKLENBURG : Red, yellow, blue.

ANHALT : Green.

HANOVER : Black, yellow, white.

The RUSSIAN cockade is oval, black (in the centre), yellow, white. That of NASSAU was black, though that of HOLLAND is orange; that of TUSCANY red and white; of the two SICILIES, white, blue, white.

The cockades used by the servants of Ambassadors in this country are usually after the British pattern, but are of the national colours.

The cockade without the stiff projecting comb at the top is often used by the servants of naval officers; the distinction is a modern invention of the tailors, etc. The stiff leather cockades probably originated in the waterproof coverings of the silken ones. These are mere matters of modern custom, and only the "ignorant and foolish" exalt them into matters of right! No amount of assertion can make them so in reality!

## CHAPTER XIII.

### MOTTOES.

THE motto is a short sentence, usually epigrammatic in character, which is supposed to indicate the special moral sentiment particularly affected by the bearer of the armorial achievement of which it forms a part. It has therefore no inherent hereditary character, and may be changed at pleasure. Often, however, the sentence has some allusion, direct or punning, to the arms or crest, and in such cases it remains without change from generation to generation, and becomes practically as hereditary as the arms themselves. The motto is usually placed on a scroll, or compartment, beneath the arms; but when it has any special reference to the crest, it is frequently placed above it. In Scottish heraldry a motto is held to be hereditary, and its position is defined in the patent, or grant of arms. The popular use of a garter to enclose a crest, and act as a motto-band, is a very bad heraldic blunder.

It should be noticed that the motto differs from the "*Cri*:" the rallying shout by which, in mediæval times, the scattered vassals were gathered around the Standard, or invoked to come to the assistance, of their lord. These *cris de guerre* often consisted of the name or title of the *seigneur*; or had reference to his possessions, or sometimes to his armorial bearings. At other times they consisted of an invocation to the Deity or to a patron saint. "*Dex aye!*" ("*God help*") was the *cri* of the Dukes of Normandy; "*Notre Dame! Bourbon!*" that of the Dukes of Bourbon; "*Flandres! au lion!*" that of the Counts of FLANDERS. "*Palle!*" was the well-known *cri* of the MEDICI of Florence: "*Dieu le veut!*" "*Deus id vult!*" the shout of the Crusaders. "*Percy! Percy!*", or "*Espérance, Percy!*", was the Northumber-

land cry ; “ *Passavant! Notre Dame! Sancerre!*” that of the Counts de SANCERRE. “ *Montjoie! St. Denis!*” was the *cri* of the Kings of FRANCE.

Of mottoes which relate to the arms the number is legion ; and, as these are best known I shall only quote a few here. The MALESTROIT, who bear : *Gules, nine bezants*, use, “ *Quæ numerat nummos non est malestricta domus.*” LE MAISTRE bears : *Azure, three marigolds (soucis) or*, and the legend is : “ *Aux maitres les soucis.*” LE GENDRE, bears : *Azure, a fess between three girl’s busts argent, crined or*, and the devise, “ *Qui à des filles, aura des gendres.*” FOREST bears : *Argent, on a bend azure, three estoiles of the field*, with the motto, “ *Favite stellæ.*” The Princes de LIGNE bear : *Or, a bend gules*, their devise is, “ *Quocunque res cadunt semper stat linea recta.*” The CHOLMONDELEYS, who carry, *Gules, in chief two esquire’s helmets argent, and in base a garb or*, have the motto, “ *Cassis tutissima virtus.*” FRENCH bears : *Ermine, a chevron sable* : with the motto, “ *Malo mori quam fœdari.*” RODNEY bears : *Or, three eagles displayed purple*, and the motto “ *Non generant aquilæ columbas.*” The Earls of KINTORE use the motto “ *Quæ amissa salva*” in memory of the preservation of the Scottish regalia in the KEITHS’ Castle of Dunottar. Their augmentation is, *Gules, within an orle of eight thistles or, the sceptre and sword of Scotland in saltire beneath an Imperial - Crown proper.* The BERTIES who have battering rams in their arms (Vol. I., p. 369) have as motto “ *Virtus ariete fortior.*” The MAILLÉS bear : *Or, three bars wavy gules*, and the Ducs DE MAILLÉ use the motto, “ *Stetit unda fluens*” : while the Marquises de CARAMAN employ, “ *Tant que le monde sera monde, à MAILLÉ sera les ondes.*” The motto is often allusive to the crest, as in the case of the GORDONS, whose motto “ *Fortuna sequatur!*” refers to their crest, two naked arms letting fly an arrow from a bent bow.

MOTTOES ALLUSIVE TO THE NAME. A very large number of devises, or mottoes, are allusive to the name of the bearer, and the following are interesting examples, which for the most part I have taken from the little known armory of the Continent. The chief British mottoes, such as "*Ver non semper viret*," of VERNON ; "*Vero nil verius*," of VERE ; "*Fare fac*," of FAIRFAX, etc., have been quoted so frequently in heraldic manuals, that it will be a kindness to future compilers to give them a somewhat wider choice. TOTLEBEN (of Sevastopol renown), "*Treu auf tod und leben*." BOMBELLES, "*Bombelles in bello non imbelles*." TAFFIN, "*Pense à ta fin*." TEMPLE, "*Templa quam dilecta*." NORMAN, "*Sans être suis Norman*." The Bohemian POPELS use : "*Popel sem, popel pudu*" (i.e., Dust I am, dust I shall be.) VILAIN XIV., "*Vilain sans reproche*." The Counts VERITA, "*A veritate nomen*." The Counts de BEAUJEU, "*A tout venant beaujeu*." DE BOUT, "*De bout en bout*." SETON, "*Set on*." GAY, "*En tout temps gay*." VAUDREY, "*J'ai valu, vaux, et vaudray*." SAISY, "*Qui est saisy est fort*." HENRY, "*Toujours en ris*." ONSLOW, "*Festina lente*." BAUDARD, "*A beau dard noble but*." Of such the most laboured is the Spanish one of VALLE, "*El que mas vale no vale tanto como VALLE vale!*" The family of PIAN use the well-known Italian proverb : "*Chi va piano va sano*." LENFERNAT informs us—" *Qui fait bien l'enfer n'a ;*" a motto could hardly be farther fetched than this from the bottomless pit ! The English MACHELLS, who bear greyhounds, have the uncomplimentary motto of "*Mauvais chiens*" for the sake of the jingle.

HISTORICAL MOTTOES.—Of the mottoes which have a historical or legendary origin perhaps that best known is the one borne by the CHÂTEAUBRIANDS. Their arms are said to have been originally *de Gueules, semé de pommes de pin d'or*, but for his courage at Mansourah in

the year 1250, LOUIS IX. permitted GEOFFREY, fifth Count, to change the fir-cones into *fleurs-de-lis*, with the motto "*Mon sang teint les bannières de France*," the arms being identical with those borne by the King, except in the blood-coloured tincture of the field. This is an old story, but is probably as little authentic as that which accounts for the motto used by the DE BEAUMANOIRS of Brittany. During the reign of JEAN II. a combat took place between thirty knights of the English garrison of Ploërmel, and as many Breton nobles, under BEAUMANOIR, who, being wounded in the height of the combat, called out for drink. "*Bois ton sang, Beaumanoir!*" cried out one of his companions, "*ta soif se passera!*" The family of SASSENAGE used the motto "*J'ai la garde du pont*," which was supposed to refer to some deed of valour. In later times it appears to have been called in question, for the family have added as a supplementary motto, "*Si fabula, nobilis illa est.*" Another of the same kind is that adopted by the EXEA family of Aragon, who bore originally *Chequy argent and gules*. Their motto now is, "*Exea Britannos clauso certamine vicit.*" I do not know what deed of tourney valour this family considers worthy of perpetual record, but the modern arms appear to have been adopted to correspond with the motto (an inversion of the usual practice) and are now : *Sable, a tourney-list of horse-shoe shape within a bordure chequy argent and gules*. Better authenticated is the legend accounting for the devise used by the GUZMANS, Dukes of MEDINA-SIDONIA, etc, "*Mas pesa el Rey que la sangre.*" Don ALONZO PEREZ DE GUZMAN in 1292 commanded the fortress of Tarifa, besieged by the Moors under the traitor Infante JUAN, to whose charge ALONZO had confided his eldest son, PEDRO ALONZO. Being unable to subdue the fortress, JUAN brought the boy beneath the walls, and having demanded a parley with the father, threatened to slay the youth then and there if the father

did not consent to yield up the fortress. The father cried the words of the present motto "*Mas pesa el Rey que la sangre!*" and threw down his own dagger, saying "Slay him with this! I prefer honour without a child, to a child and honour besmirched!"

. . . "Matadlo con esta!  
Sulo habeis determinado  
Que mas quiero honra sin hijo  
Que hijo con mi honor manchado."

LOPE DE VEGA records the action thus:—

"Y soy aquel Dom Alonzo  
Que al Moro de Africa dio  
El cuchillo que matò  
Mi hijo Dom Pedro Alonzo,  
Lllamanme de gloria lleno,  
Por el hazana que alabo  
Italia Torcato el bravo  
Y España Guzman *el bueno*."

The crest of these GUZMANS was: Out of a crest-coronet a castle enclosing a demi-man in full armour throwing down a dagger by the point. The motto of DU VERGIER, Marquis de la ROCHEJAQUELEIN, is historical: "*Si j'avance, suives moi! si je recule, tues moi! si je meurs, venges-moi!*" But this is too long for a motto. The LA VALETTE use: "*Plus quam valor Valetta valet*," in punning allusion to the city of Valetta, so named after the heroic Grand-Master of Malta. The "*Fuimus*" of the BRUCES is historical as alluding to the greatness of a once Royal race. But the plaintive "*Ubi lapsus? quid feci?*" of the COURTENAYS is founded on an unproven descent from the Kings of FRANCE, and the Emperors of the East. Few devises are more interesting historically than that borne by the descendants of COLUMBUS:—

"A Castilla y à Leon.  
Mundo nuevo dio Colon."

(There are variants, but this is the form in which it appears on the monument of FERDINAND COLUMBUS in the nave of Seville Cathedral.) The "*I mak' sicker*," of the KIRKPATRICKS is well known ; that of the TURNBULLS—" *I saved the King*"—is probably unhistorical.

Not properly to be regarded as mottoes, but used in the same manner heraldically, are the names of localities, battles, and sieges, which are granted as a record of the services of the original bearer. Such is the word "*Trafalgar*," borne in the shield of arms by CARNEGIE, Earl of NORTHESK, CODRINGTON, TYLER, etc.

CAMERON, baronet of Fassifern, bore over one of his crests the word "*Arriverette*," and "*Maya*" in a scroll beneath the arms. PELLEW, Viscount EXMOUTH, uses his proper mottoes above his crests, but records his bombardment of ALGIERS by that word beneath the shield.

Viscount GOUGH uses the words, "*China*," and "*Barossa*," over his crests of augmentation ; and "*Goojerat*," beneath the shield. These will be sufficient examples of a use which began with the present century, but is not in very good heraldic taste, and is happily no longer in favour with the authorities. But in Germany there are several examples in which not only the name of the engagement but also its date are used upon a motto-band. Thus, STORP, and MITTELSTAEDT, have the record "*DÜPPEL, 18 April, 1864 ;*" similar to a previous grant to THIELE ; "*DÜPPEL, 17 Marz, 1864*." BOECKING, and KRIEG, use "*RACKEBULL, 22 Febr., MDCCCLXIV. ;*" another THIELE, "*FLENSBURG, 7 Februar., 1864*" (*v. ante*, BULOW, p. 164).

With the above compare the "motto" granted to the Comtes DE SÈZE; and already noticed at p. 162.

I suspect the word "*Ramillies*," borne by the Low Country family of ERE to be a modern assumption, like the word "*Agincourt*" borne by the English



WOODHOUSES; or the "*Tenchebrai*" of the TENCHES! In these cases we fear a *suggestio falsi*!

Many mottoes afford a fair index to the character of their assumer, and of those who retain them in use. What could be more haughty than the ROHAN devise, "*Roi ne puis, prince ne daigne, ROHAN suis!*", or its parallel, "*Je ne suis roi, ni duc, prince, ni comte aussi; je suis le Sire de COUCY!*"—or the brief "*Je suis GROLÉE!*", which is almost sublime in its bumptiousness? The PINS of Toulouse let us know where they modestly place themselves: "*Despus Dios la casa DE PINOS!*" The PINTOS boast, "*Nos a sanguine Regum venimus, et nostro veniunt a sanguine Reges.*" MORHIER is not hindered by undue modesty from the declaration, "*MORHIER de l'extrait des preux!*" The Counts LAU veil in the partial obscurity of the Breton tongue their boast:

*"Lous LAU sont à las gens  
So que l'or es à l'argent!"*

O'ROURKE (of France) declares "*Prou de pis, peu de pairs, point de plus!*"

It is curious to observe what different views are taken of the same subject. "*Flecti non frangi*" commends itself to the TEMPLES, HOULDSWORTHS, and CARROLLS; "*Flectas non franges*," similarly to the HOOLES; while "*Flectar non frangar*," is the motto of GARNEYS. On the other hand the STANLEYS, LLOYDS, GOWERS, and a dozen more, prefer the sentiment "*Frangas non flectes*," or "*Frangi non flecti*," or, as DYKES, "*Prius frangitur quam flectitur*." Another, whose name has escaped me, but it might be PORKER, declares his determination to remain in his obstinacy. He is "neither to be bent nor broken," to be led nor driven! The "*Tibi soli*" of KYLE, the "*Non sibi*," of CULLEN, and SAGE (and, with variations, of many others), is not quite in accord with the straightforward selfishness of CRANSTOUN, "*Thou*

*shalt want ere I want !*" Allusions to knowledge (*Scientia*) are of extreme infrequency, but STALIUS glories in ignorance, "*Ama nescire !*" COTTERELL thinks it needful to declare of his possessions "*Non rapui sed recepi*," which provokes the remembrance of the old English maxim—"the receiver is as bad as the thief." "*Vix ea nostra voco*," is the conscientious confession affixed to the achievement of more than one great family !

RELIGIOUS MOTTOES form a very large class. Naturally many are texts taken from the Vulgate. "*Dei gratia sum id quod sum*," is the pious declaration of the Ducs de GRAMMONT, which replaced the haughty "*Lo soy que soy !*" GILLES uses "*In eternum non commovebitur*." The Norman MATHANS have "*Nil deest timentibus Deum*," with the equivalent in old French : "*Au féal rien ne fall*." LE SAINT hardly escapes the imputation of profanity when appropriating, from the *Magnificat*, "*Sanctum nomen ejus !*" An equally curious and profane misappropriation is the motto of the TRELLES of CATALONIA : "*Si ergo me queritis sinite hos abire !*" On the other hand STEINMETZ of HOLLAND uses : "*Alles met God, nietz sonder Kristus*," and SCHWEINITZ, "*Er ist unsere Hülfe und Schuld*." WINTER is as pious as brief : "*Deo*," but BERBISY becomes enigmatical with his "*Et factum est ita*," from Gen. I.

"*Te Deum laudamus*" is the motto of the HARPERS ; "*Hallelujah*" of AYLMER ; "*Alleluia*" of TUIITE ; and "*Ave Maria gratia plena*" of CUSACK. In Spanish Heraldry the motto is often placed, very awkwardly, in a bordure around the shield, and sometimes in the shield itself. (The best known example is the "*Ave Maria*," etc. of GUZMAN, already given in Vol. I., p. 411.)

CLASSICAL QUOTATIONS (mostly well known), sometimes occur. Such are : "*Non eget arcu*" of ELLIS ; "*Non civium ardor*" of MOORE ; "*Nec sinit esse feros*" of GRAZEBROOK ; "*Aere perennius*" of SARTORIUS ; "*Impavi dum ferient ruinæ*" of BEAUMONT ; "*Tenui*"

*modulatur avenae*" of AVESNES; "*Odi profanum*" of HARE; "*Per tot discrimina rerum*" of GEVAERTS; "*Cælum non animum*" of RHODES and RAMSDEN; and "*Arma virumque Cano*" of CANO. "*Indocilis pauperiem pati*," is the appropriate motto of the Merchant Adventurers of Bristol. "*Vestigia nulla retrorsum*" is not only the devise of a famous British regiment (used in a sense entirely different from that in which it is employed by the poet) but has been adopted by HAMPDEN, SIBTHORP, TREVOR, and several others in like misunderstanding!

There are a few Greek ones; our old essay text Ἰλέον ἡμῶν παντός, is used by HILLIARD; Ἀσκησῶ δικαιοσύνην, by the RALLIS; and Παθήματα Μαθήματα by WATSON.

Some of the most curious of mottoes are the ENIGMATICAL ones; dark sayings to us, but which in many cases may be the record or at least the relic, of amorous or other interesting adventure. Such may be the motto of VALENTIN, "*Est encore temps?*"; or the kindred "*Il est temps*," WERCKHOVEN! borne by the Low Country family of that name. BOUTON declares "*Le souvenir tue Bouton!*" (We should like to know what is the memory which is so fateful!) SALVAING enquires: "*Que ne ferois-je pour elle?*" Brittany is peculiarly rich in these enigmas. The Marquis DE NEVET addresses us with the Breton enquiry "*Pérage?*" (*Pourquoi?*) to which we can only respond "Why? indeed!" The devise of KERGUERN is "*Utinam*," which is also used by S. MARTIN D'AGLIE. KERGOZ advises enigmatically "*M. qui T.M.*" ("*Aime qui t'aime*") a sentence which possibly also enshrines the cypher of a bygone love. The Marquis DE COËTQUEN exclaims "*Que mon supplice est doux!*" KERAUTRET was content with the doubtful "*Martésé!*" (*Perhaps!*). KERANGOUÉZ thinks "*Quitte ou double!*" a good motto! The Marquis DE COËTMEN puzzles us with his "*Item! Item!*," and the devise of the family of RIOU, "*Mud oud ê?*" (*Are you dumb?*) is scarcely more intelligible, but is similar to that of

MESANVEN : "*Eme-t-lu?*" (*Dites vous?*). KERAËRET cautiously advises an eye to opportunity in his "*Pa elli*" (*When you may*) which is akin to the canny motto of the Scottish LIVINGSTONS, "*Si je puis!*" The Shakespearean motto, waggishly suggested to the Bond Street tailor to accompany his newly registered arms, "*List, oh list!*", finds itself repeated in the "*List, list,*" of the Breton KEROUZÉRE, where, however, the word is equivalent for one (we know not which, but let us hope the most chivalrous) of the meanings of "*Laissez!*" The motto of GERBAIS, "*Si n'estoit;*" and the despairing note of BOUVANS, "*Plus n'est possible!*" also excite our curiosity. The MONTEFIORE family uses a Hebrew motto, and JOCHMUS DE COTIGNOLA a Turkish one; these I may be excused from quoting!

Among the *curiosities* we must surely place, as at all events oddly sounding, the "*Jam, jam!*" of the RUXTONS (which had no connection with the "*Mack al sicker*" of the ALMACKS); and the "*Sae bauld!*" of SIBBALD. "*Strike DAKYNS! the devil's in the hemp!*" is justified by an improbable story. "*He that looks at MARTIN'S ape, MARTIN'S ape shall look at him!*" has often been quoted; and so has the PILKINGTON'S, "*Now thus! Now thus!*"—"PILKINGTON *Poiledown, the master mows the meadows!*" In both these cases the motto has reference to the crest or arms of the family. GIFFARD and DORRIEN have, with slight variation of spelling, the words "*Prenez haleine! tirez fort!*" The curious jingle of the KAYES, "*Kynd Kynn, Knawne, Kepe,*" may be compared with the "*Fer-rum fero, ferro feror*" of the Comtes de MONTALEMBERT.

Of mottoes remarkable for brevity we may note the "*Spe,*" of HORROCKS; the "*Firm,*" "*Fight,*" "*Free,*" "*True,*" respectively used by STEWART, DALRYMPLE, REID, etc.; by SINCLAIR; by SCOTT; and by BRUCE. "*Try*" is employed by PARKER and GETHIN; "*Sure*" by LE SUEUR; and "*Thus*" (a nautical direction to the

man at the wheel) by JERVIS; "*Fast*" (also nautical) by GRAY; "*Love*," by M'CLEISH, and "*Through*," by HAMILTON. Among the curious mottoes is that of HAGEN "*Amore, more, ore, re*." MAAS of Holland, with unexpected candour, places "*Vanitas*" beneath his escutcheon; and DRENCKWAERT, also of Holland, gives us an equal surprise by attaching to his shield the words "*Argent fait tout!*"—the force of candour can no farther go! The "*Light thieves a*",—of the Annandale JOHNSTONS was, we are assured by one of the clan, no confession of a difficulty in distinguishing between *meum* and *tuum*, but a command to Border rievvers to surrender and give up their prey!

It maybe interesting to note that "*Virtus*," in some combination or other, is found in about four hundred British mottoes; "*Spes*," in over one hundred and fifty. Hope is the single sentiment which finds most favour; the motto "*Dum spiro spero*," is used by about sixty distinct families, and the cognate "*Nil desperandum*," by at least half that number. "*Spero*," alone, is used by about a score. "*Nec temere nec timide*," is favoured by nearly fifty; "*Esse quam videri*," by over thirty. Next in order probably come "*Pro patriâ*"; "*Malo mori quam fœdari*"; "*Perseverando*," and its cognates; then "*Semper fidelis*," and "*Vincit veritas*."

I have now to bring to a conclusion a work which I trust may be found of some interest and value to the increasing number of students of Heraldry. It has been a matter of regret to me that I have had of necessity to leave out much valuable and interesting matter, and, even in this enlarged edition, to deal somewhat superficially with subjects which I have ample materials for treating much more fully. But, as it stands, the work embodies the collections of many years; and I trust that, apart from the absence of literary graces, to which it makes no pretension, its faults—of which no critic can be better

aware than the writer—may be found rather those of omission than of commission. I have not, as my abundant references will show, been slow to acknowledge the sources of my information, and it would have been a valuable addition to the book if it had been possible to include in it a full catalogue of the multitude of works which have been put under contribution in the course of its compilation.

One of the most important matters, in regard to which I may humbly hope that the publication of this present work may be found to render some assistance, is that of inciting students to a wider knowledge of Foreign Heraldry. It is an amusing, if also somewhat irritating, instance of British insularity to find people who are well posted up in what has been referred to as the pedantic jargon of British Heraldry, speaking of Foreign Heraldry as if it could have no bearing on, or at all events could be of no essential importance in, the study of the armory of their own country, of which it was really the *fons et origo*! Works on foreign armory, and cognate subjects, exist literally by thousands; and, though written in strange tongues, ought not in these days of liberal education to be sealed books to those who write on the subject, and still less to those who review what others have written. They are, of course, of very varying degrees of importance, but many are of the highest value; and the majority would compare very advantageously with the miserably jejune set of British publications from which even professional Heralds have generally been content to derive their inspiration.

The scarce little treatise entitled *Remarks on the Origin and Usage of Arms; the Ensigns Armorial of Foreign Nations, etc.*, by STEPHEN MARTIN LEAKE, Garter, privately printed after his death in 1834, though a valuable addition to the knowledge of the day, shows in an interesting way what a comparatively small acquaintance even the then highest heraldic authority had with the

extensive foreign literature of the subject on which he ventured to write. His notes show that (like NISBET) he had some acquaintance with four of MENÊTRIËR'S most useful little books : with one of VRÉE'S works (*Genealogia Comitum Flandriæ*), with the translation of FAVYN'S *Théâtre d'Honneur*; with BRIANVILLE'S *Jeu d'Armoiries* (*Giucoco d'Arme*); CHIFFLET, and the *Souverains du Monde*. These I think are all !

The publication not very long ago in several antiquarian magazines of the same description of a small and, with one or two exceptions, not at all important collection of Foreign Heraldic books bequeathed to the Lyon Office by the late Mr GRAY, but from which most of the great Heraldic works were conspicuously absent, was, apart from its errors, most amusing as revealing how little general knowledge there is of the treasures of Heraldic lore which are available to the student in our own country. (I may say that every book named, with the exception of one or two small ones of very little value, was among those which had been utilised and quoted by me in the first edition of this work.) Much has been done, though much still remains to be done, especially in the reference department, to make the Heraldic portion of the British Museum Library worthy of the rest of that vast collection. But no one who had the least acquaintance with even the smaller but still considerable collection of such books which is now available for public use in the Art Library of the South Kensington Museum, could have thought the bequest referred to (worthy of all thanks and praise as it was in itself) deserving of such a continued blast of heraldic trumpets, as if it had given us unexpectedly the means of largely extending our knowledge of a recondite subject !

Year by year the publication of English and Foreign Rolls of Arms (as in the useful *Genealogist*); of collections of mediæval seals; and of the contemporary monuments which still exist in our Cathedrals and

Parish Churches, adds largely to the materials available for the student who desires to go beyond the stereotyped and often erroneous teachings of our Heraldic Manuals.

I shall count myself no mean benefactor to my brethren if I increase their interest in a very important branch of archæology. To myself for many years it has afforded a great deal of that rest which is produced by a change of labour ; it has given increased enjoyment to foreign travel, has acted as an incentive to the study of history, and has led me to some knowledge of many out of the way but most interesting collateral subjects.

The value of heraldry is becoming recognised not only in respect of its poetic associations, and of its decorative capacities, but as a link between the present and the past. In the past it has been a faithful chronicler of the history, alike of Royal dynasties and of private families. It has been well said by a French writer (GERARD DE NERVAL), "*La connaissance du blason est le clef de l'histoire de France,*" and this is not less true as concerns other European nations. It, in fact, constituted a thorough system for distinguishing not only family from family, but one branch of a family from another. Every change in the hereditary succession of a kingdom ; every fresh accession of territory ; every union of houses by marriage, occasioned a corresponding change in the coat of arms, so that it became a record whose nice distinctions asserted, briefly but clearly to those who understood its language, a number of facts regarding its owner.

And now, though the helmet and shield have no longer all the significance which they once possessed when they were in actual use, they have still strong hereditary claims upon our recognition. Although it be the boast of our gentry, or lesser nobility (as well as of our greater nobility, or Peers), that they receive into their ranks with open arms the eminent and the



meritorious, whatever be their origin and lineage, the possession of *insignia gentilitia* is still the legal test of gentility, and one of the duties still delegated in our country by the Sovereign to the Earl Marshal, and by him to the Kings of Arms, is that of assigning to those who have acquired a social importance that entitles them to take a place among the gentlemen of their country, appropriate bearings which may serve as a bond of union to their family, and hand down their name and memory to their descendants.

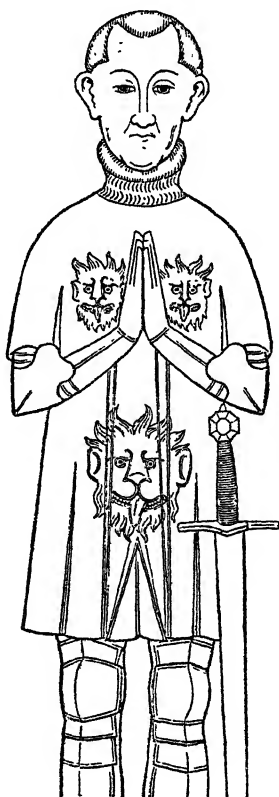


FIG. 32.—TABARD, OR COAT OF ARMS.

# APPENDICES



## APPENDIX A.

ORDONNANCE OF CHARLES III., DUKE DE LORRAINE  
RESPECTING THE ASSUMPTION OF THE "*Particule*," 1585.

"DE par le Duc de Calabre, Lorraine, Bar, Gueldre, etc. . . .  
 Nous avons été dûment averti que plusieurs de nos sujets, tant natifs de nos pays que venus d'ailleurs, se sont de tant avancés par subtilité, connivence, tolérance de nos Officiers et autres moyens illicites, qu'ils ont tâché d'usurper et s'attribuer les titres et qualités de Noblesse ; . . . et, qui plus est, les dits anoblis, pour se déguiser, ou faire égarer la connaissance de leur race et basse condition dont ils sont nouvellement descendus, changent et altèrent les surnoms de leurs aïeux et famille, des quels ils ont pris la source et origine de leur Noblesse, par adjonction à leurs surnoms de cette vocale : *la, de, le, du*, ou de quelque Seigneurie forgée à leur fantaisie ; en sorte qu'aujourd'hui il est forte difficile, voire presque impossible, de reconnaître ceux qui sont extraits d'ancienne famille de Noblesse, ou par Nous et nos prédécesseurs décorés d'icelle entre tels ; . . . à quoi pour remédier et obvier à de tels abus, avons inhibé et défendu, inhibons et défendons à toutes personnes, quelles elles soient, qu'ils n'aient à se qualifier ni de titres, ni de qualités de Noblesse, ni d'autres plus grands titres et qualités, si donc ils ne sont extraits de Noblesse et qualité ou prérogative qu'ils s'attribuent, et si défendons aux anoblis et issus de Nobles qu'ils n'aient à soi par adjonction vocale *le, la, du*, ou *de*, et semblables mots qui ne servent que pour obscurcir la famille dont ils sont sortis, à changer ou à altérer en façon que ce soit leurs surnoms, ains se contenir ou arrêter à celui de leurs aïeux, grand-père ou père, qui aura obtenu de Nous ou de nos Prédécesseurs titre de Noblesse, et aux quels par cette concession leur Noblesse et qualité aura pris source et origine, et sans qu'il leur soit loisible ajouter et prendre plus grande qualité qu'il le leur appartient, si donc ils n'en ont concession et privilège particulier de Nous et de nos prédécesseurs, et ce à peine d'amende arbitraire. . . .  
 Mandons à notre procureur général, et à ses substituts qu'ils y

tiennent tellement le main et fassent rayer, tant des registres des causes judiciaires comme ailleurs, ceux qui se sont ingérés et voudront ingérer de prendre et usurper les dits qualités de Noble adjonction de ces vocales : *le, la, de, ou du*, et attribution d'autres plus grandes qualités qui ne leur appartiennent, dont ils ne seront seigneurs."

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## APPENDIX B.

### PORTUGUESE REGULATIONS AS TO THE BEARING OF DIFFERENCES OF ARMS.

"O CHEFE de linhagem he obrigado a trazer as Armas direitas, sem, differença, ou mistura de outras algumas Armas. E sendo Chefe de mais que huma linhagem, será obrigado a trazer as Armas direitas de todas aquellas linhagens de que sor Chefe, e sem mistura, em seus quarteis. Os outros Irmãos, e todos os outros da linhagem, as haõ de trazer com differença. E assim poderaõ trazer ate quatro Armas, se quizerem, daquelles, de quem descenderem, esquartelados, e mais naõ. E se quizerem trazer sómente as Armas da parte de suas mãys, podelo haõ fazer. E os bastardos haõ de trazer as Armas com sua quebra de bastarda. A differença que haõ de trazer os filhos segundos, lhe ha de ordenar o Rey de Armas, a quem pertence ; costuma assentarse no canto do escudo, e ha de ser huma flor, huma estrella, ou hum passaro, ou outra cousa semelhante. E aquelle espaço, em que se poem a differença, se chamã *Brica*."—(*Nobiliarchia Portugueza*, p. 223).

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## APPENDIX C.

### TOURNEY REGULATIONS FOR THE EXPOSURE OF ARMS AND CREST, DRAWN UP BY RÉNÉ, DUC D'ANJOU, ROI DE SICILÉ ET JERUSALEM.

"VOUS tous Princes, Seigneurs, Barons, Cheualiers, et Escuyers, qui auez intention de tournoyer, vous estes tenus vous rendre és heberges le quatrième jour deuan le jour du Tournoy, pour faire de vos Blasons fenestres, sur payne de non estre receus audit Tournoy. Les armes seront celles-cy. Le tymbre doit estre sur vne piece de cuir boüilly, la quelle doit estre bien faultrée d'vn doigt d'espez, ou

plus, par le dedans : et doit contenir la dite piece de cuir tout le sommet du heaulme, et sera couuerte la dite piece du lambrequin armoyé des armes de celuy qui le portera, et sur le dit lambrequin au plus haut du sommet, sera assis le dit Tymbre, et autour d'iceluy aura vn tortil des couleurs que voudra le Tournoyeur.

“Item, et quand tous les heaulmes seront ainsi mis et ordonnez pour les departir, viendront toutes Dames et Damoiselles, et tous Seigneurs, Cheualiers, et Escuyers, en les visitant d'un bout à autre, la present les Juges, qui menoront trois ou quatre tours les Dames pour bien voir et visiter les Tymbres, et y aura vu Heraut ou poursuivant, qui dira aux Dames selon l'endroit où elles seront, le nom de ceux à qui sont les Tymbres, afin que s'il y en a qui ait des Dames médit, et elles touchent son Tymbre, qu'il soit le lendemain pour recommandé.”—(MENÉTRIER, *L'Origine des Armoiries*, pp. 79-81.)

## APPENDIX D.

### GRANT OF AUGMENTATION OF ARMS AND SUPPORTERS TO THE FATHER OF CAPTAIN SPEKE, THE DISCOVERER OF THE SOURCES OF THE NILE.

“VICTORIA R.—Whereas we, taking into our Royal consideration the services of the late JOHN HANNING SPEKE, Esquire, Captain in our Indian Military Forces, in connection with the discovery of the sources of the Nile, and who was, by a deplorable accident, suddenly deprived of his life before he had received any mark of our Royal favour ; and being desirous of preserving in his family the remembrance of these services by the grant of certain honourable armorial distinctions to his family arms :—Know ye that we, of our princely grace and special favour have given and granted, and by these presents do give and grant unto WILLIAM SPEKE, of Jordans, in the parish of Ashill, in the county of Somerset, Esquire, the father of the said JOHN HANNEN SPEKE, our Royal Licence and Authority that he and his descendants may bear to his and their armorial ensigns the honourable augmentation following : that is to say,—On a chief a representation of flowing water superinscribed with the word NILE ; and for a crest of honourable augmentation a crocodile ; also the Supporters following : that is to say—on the dexter side a Crocodile, and on the

sinister side a Hippopotamus, provided that the same be first duly exemplified according to the Law of Arms, and recorded in our College of Arms, etc.

“ Given at our Court of St. James’s, the 26th day of July 1867,  
in the thirty-first year of our reign.

“ By Her Majesty’s Command,

“ GATHORNE HARDY.”

The arms to be augmented are now described as : *Argent, two bars azure, over all an eagle displayed with two heads gules.* The crest, *a porcupine proper.* It is worthy of remark that, *per incuriam*, the grant is to *all the descendants of WILLIAM SPEKE*; but I notice in a recent work that the grant is said to be to the “said WILLIAM SPEKE, Esquire, for and during his life” only. From which it appears that the authorities of the College of Arms have assumed a power to do more than “exemplify” and “record” *viz.*—to limit a clear and distinct Royal grant under the sign manual of the Sovereign !

## APPENDIX E.

DOCUMENT RECORDING THE CONCESSION OF A CREST  
BY JOHN, COMTE DE SAAREBRUCK, TO HIS NEPHEW,  
HAMAN (OR HANNEMANN), COMTE DE DEUX-  
PONTs (ZWEI-BRÜCKEN) BITSCHÉ.

“ NOUS, Haman, Comte de Deux-Ponts et Sire de Bitche, à tous ceux qui ces présentes lira ou entendront lire savoir faisons : que *le vol coupé d’argent et de sable* que nous portons en cimier nous a été octroyé et concédé en fief pour notre vie durant par notre cher oncle le Comte Jean de Sarrebruck. En témoignage de quoi, nous, sus dit Haman, Comte de Deux-Ponts, Sire de Bitche, avons appendu notre scel aux présentes qui ont été données le premier mardi qui suit le jour de Quasimodo de l’an, depuis la naissance de Dieu, mil trois cent soixante et cinq ” (*i.e.*, April 22, 1365)—*Le Héraut d’Armes*, p. 208.

## APPENDIX F.

## LES ARMES FAUSSES.

IT is only possible to give here, in a few of the multitudinous instances in which the law forbidding the use of metal on metal, or colour on colour is disregarded. The following are from SIEBMACHER'S *Wappenbuch*:—GRUNBERG: *Gules, a fess vert* (i., 57).—VON BREITENBUCH: *Azure, two chevrons gules* (i., 94).—VON WALDAU: *Azure, three crescents, those in chief addorsed, the third reversed gules* (i., 54).—VON GÖRLITZ: *Per pale argent and or, two hatchets addorsed in pale counter-changed* (i., 156).—GRASSE: *Azure, ten stars gules, 1, 2, 3, 4* (iv., 69).—GREFEN: *Argent, a saltire coupé or* (i., 153).—VON FRIDUNG: *Argent, a pallet between two wings affrontés paleways or* (iii., 105).—BERGER: *Azure, two bars sable, over all a chevron counter-compone argent and gules* (iii., 149).—HILTBRANDT: *Bendy (sinister) sable and azure, over all a lion rampant or* (ii., 50).—Barons STETTENBERG: *Argent, an eagle displayed or*. BOPFINGEN: *Per fess gules and azure* (v., 114). Others are given in SPENER, *Op. Her.*, p. gen., pp. 121-3, where also is a quotation from VARENNES, "ceci n'est pas si rare en Allemagne qu'ailleurs."

The others are from various sources:—BUBENHAUSER: *Per fess gules and azure, a fleur-de-lis counter-changed*.—The Counts LEONBERG: *Gules, a bend azure*.—ULF: *Azure, a fess gules*.—DORO: *Argent, a lion or*.—DOTTENSTEIN: *Azure, an eagle displayed gules*. The very earliest coat of the MONTMORENCYS was: *Or, a cross argent*.—ADELSBACH bore: *Per fess gules and azure, a lion counter-changed*.—HENEMA: *Or, a boar rampant argent*.—KROGEDANTZ: *Purple, two reindeer horns gules*.—MERKMAN: *Argent, three fleurs-de-lis or*.—CABOGA: *Azure, a bend gules*.—CAMPLIONCH: *Gules, a pale azure*.—EGILSBERG: *Sable, on a cross gules a sun or*.—BORDOLO: *Gules, a cross vert*.—CIMANI: *Azure, three bends gules*.—ALBACHSEN: *Gules, on a bend azure three crescents or*.—SANDBERG: *Or, a chevron argent between three trefoils vert*.

Here are a couple of dozen instances, taken at random from the Armory of Germany, Denmark, Italy, and Spain, and out of hundreds which I have recorded. It is quite possible that one or other might be suspected of being erroneously blazoned, but this will not get rid of the multitude that remain. I therefore humbly think I have proved my case, and that future compilers of



books on Heraldry should "gang warily" if they are to avoid the imputation of ignorance when they talk of the arms of JERUSALEM, etc., as "the only instance" of the violation of rule.

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## APPENDIX G.

### BADGES.

Acorn (slipped)—ARUNDEL.

Anchor (*or*)—LORD HIGH ADMIRAL.

Annulet—CLIFFORD ; NEVILLE.

Antelope—BOHUN.

Barnacles, or Breys—ST. LEGER.

Bear, and Ragged-Staff—Earl of LEICESTER ; the bear *sable*, the staff *argent*, Earl of WARWICK ; the Earl of KENT the reverse.

Bear's Head (muzzled)—Lord MORLEY.

Boar (*white*)—Lord WINDSOR ; COURTNEY, Earl of DEVON ; *blue*, VERE, Earl of OXFORD.

Bouget (*silver*)—BOURCHIER ; ROOS ; TRUSBUTT.

Buck—Lord MONTACUTE.

Bucket—Lord WELLES.

Buckle—PELHAM ; WILLOUGHBY.

Bull (*black*, horned *or*)—CLARENCE ; *dun*, NEVILLE.

Bull's Head (*argent*)—WHARTON ; *gules*, OGLE ; *sable*, gorged with golden crown, HASTINGS.

Cinquefoil—ASTLEY.

Crab (*or*)—SCROPE.

Crampet—DELAWARR. The crampet was *or*, the interior space per pale *azure* and *gules*, thereon a text letter *†* of gold.

Crescent—PERCY, the space between the horns is often per pale *sable* and *gules*, and charged with a manacle *or*.

Cresset—inflamed—HOLLAND of EXETER, Admiral of England.

Dragon (*red*)—CUMBERLAND ; *black*, CLIFFORD, BURGH ; *green*, PEMBROKE.

Eagle—CAMBRIDGE (with child in nest) ; STANLEY.

Eagle's Claw—STANLEY.

Elephant—BEAUMONT ; SANDYS.

Escallop—SCALES ; DACRE.

Faggot—COURTENAY.

Falchion—FITZ-PAYNE.

Falcon—ST. JOHN ; LA ZOUCHE ; FITZ-PAYNE (*v.* p. 212

- Fetterlock—SUFFOLK (*cf.* p. 218).  
 Fire-Beacon—COMPTON.  
 Fish-hook—NEVILLE.  
 Galley (*sable*)—NEVILLE.  
 Garb—BURLEIGH ; EXETER ; PEVERELL.  
 Greyhound—MAULEVERER ; CLINTON ; RICH.  
 Griffin—Lord WENTWORTH ; the head only, FIENNES, Lord DACRE.  
 Hedge-hog—SYDNEY.  
 Helmet—CHOLMONDELEY.  
 HORN (*bugle*)—BRYAN (*v.* p. 212).  
 Horns (*silver*)—CHENEY. Bugle-horn—BRYAN.  
 Horse (*white*)—FITZALAN.  
 Horse-collar—St. JOHN.  
 Horse-shoe—FERRERS.  
 Key, erect *argent*, crowned with open crown *or*, POYNINGS  
 (*v.* p. 212).  
 Lion (*gold*)—SUFFOLK ; *white*, HOWARD ; crowned and gardant,  
 GREY.  
 Lion's Head (erased)—BRANDON.  
 Maiden's Head—BUCKINGHAM.  
 Manacle—silver or gold. PERCY (*v. ante*, crescent).  
 Maunch—HASTINGS.  
 Mermaid—BERKELEY.  
 Mill-sail—WILLOUGHBY.  
 Mulberry (leaf and fruit)—MOWBRAY.  
 Mullet—VERE.  
 Ostrich—DIGBY.  
 Pelican—CROMWELL.  
 Pepper-sheaf—PEVERELL (*v.* p. 213).  
 Phoenix—SEYMOUR.  
 Portcullis—SOMERSET ; BEAUFORT ; HERBERT.  
 Raven—CUMBERLAND.  
 Rudder—WILLOUGHBY DE BROKE.  
 Saracen's Head—COBHAM.  
 Ship—NEVILLE.  
 Ship's Buoy—NEVILLE.  
 Sickle—HUNGERFORD (*see* PEVERELL, *v.* p. 213).  
 Spear-head—PEMBROKE.  
 Staples—NEVILLE ; STAPLETON.  
 Star—SUSSEX ; FITZWALTER ; VERE.  
 Stump of Tree—WOODSTOCK ; BEDFORD.  
 Swan—BOHUN ; GLOUCESTER ; BUCKS ; STAFFORD ; HUNSDON.

Talbot—SHREWSBURY ; MONTACUTE.  
 Unicorn—WINDSOR ; POYNINGS.  
 Wheat-sheaf—BURLEIGH ; CECIL ; EXETER.  
 Wings (of bat)—DAUBENY.  
 Wolf (*argent*)—MORTIMER.

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## APPENDIX H.

### TRANSCERENCE OF RIGHT IN ARMS.

“To all them wch shall see or heare this present lettre, Thomas Grendall of Fenton, cousin and heyre to John Beaumeys, sometime of Sawtre, greeting. As the armes of the ancestors of the said John, since the day of his death, by lawe and right of inheritance, are escheted unto me as to the next heyre of his linage, know yee that I, the aforesaid Thomas, have given and granted by these presents the whole armes aforesaid, with theyr appurtenances, unto Sir William Moigne, Knight, which armes are Argent, a cross azure, five garbes or, to have and to hould the said armes, with theyr appurtenances, to the said Sir William and his heyres and assignes for ever. In witnesse whereof, I have to these present letters set my seale. Given at Sawtre the 22 day of Novembr. in the 15 yeare of King Richard the Second.”—(*Visitation of Huntingdon*, p. 16.)

On Nov. 27, 1700, Archibald Scott of Boonraw, representative of the Scotts of Sinton, executed a renunciation and conveyance of his right to the bearings of that family, *viz*: Or, two mullets in chief and a crescent in base azure, in favour of Sir William Scott of Harden, who then matriculated the coat and was allowed supporters as having right and title to represent the family of Sinton. STODART, *Scottish Arms*, ii., 383.

In 1701 Sir Andrew Myretoun of Gogar, baronet, a cadet of Cambo, induced Sir Robert Myretoun of Cambo, to relinquish in his favour the main coat of the house; Argent, a chevron sable between three torteaux. *Ibid.*, ii., 115.

Another curious armorial transaction, as late as 1777, is recorded in STODART, *Scottish Arms*, ii., 306; in which Neil Grant (who claimed to be representative “of the family of Grant of Auchernack, chieftain or head of the Clan Allan”) professed to divest himself of his “coat of arms and ensign armorill,” and transfer them to his “near and beloved cousine, Doctor Gregory Grant, physician in Edinburgh.”

## APPENDIX I.

## THE "PARTICULE NOBILIAIRE."

A HISTORICAL investigation into the origin of the *Particule Nobiliaire* will show conclusively that it is not, and never has been, a *titre de noblesse*, an infallible mark of gentle descent; but we must recognise the fact that in later times it has so generally been found in connection with the names of families of noble descent as to have become in many countries of the Continent one of its distinguishing marks. On the introduction of Christianity into Europe its preachers strenuously endeavoured to substitute, at baptism, the Christian name of a saint or martyr for the pagan name, often full of undesirable associations, of the neophyte. This was not done without a severe struggle. SS. CHRYSOSTOM (Homily xiii., *Epistle to the Corinthians*) and GREGORY THE GREAT allude to this repugnance, and enforce the substitution. An examination of the "Personen Register" in the *Urkundenbuch der Abtei Sanct Gallen* (vol. i., A.D. 700-840, Zürich, 1863) will show how little success had attended the attempt. The number of Scriptural or saintly names is absolutely insignificant as compared with the host that, are neither the one nor the other. But even where the effort was successful the list of holy names was a limited one, and it was necessary to adopt surnames as an additional means of distinguishing individuals when, as at Bayeux in 1171, there were a hundred and ten knights, besides those of lower grade, who all bore the name of GUILLAUME. The commonest and readiest way of distinguishing persons who bore the same appellation was that of adding to the son's name that which his father had borne, as had been done long before by the Jews, and by both Greeks and Romans. This was, of course, the origin of the many British and Scandinavian surnames which end in the syllable "son"; ROBERTSON, JOHNSON, etc.; and of the Slavonic surnames terminating in "ski," "off," "vitch," etc. "Ez" in Basque means son; thus ENRIQUEZ is equivalent to FITZ-HENRY, PEREZ to PETERSON, MARTINEZ to MARTENSON, etc. In the Latin Cartularies, the formula is usually "ODO filius ISAMBARDI"; "PETRUS filius ALBERTI," etc. The *Cartulary of St. Père, de Chartres*, in 1119, has the briefer form "ANSOLDUS ROGERII," "ALCHERIUS ADALONIS," etc. In the *Grand Capitulaire* of

Champagne a deed of 1262 mentions GULIELMUS RAIMUNDI ; others allude to BERNARDUS ANFREDI, GULIELMUS GIRAUDI, etc. When these names were translated into the vernacular they naturally became PIERRE D'ALBERT, ANSOLDE DE ROGIER, GUILLAUME DE RAIMOND, GUILLAUME DE GIRAUD, etc. (*La Particule Nobiliaire*, par LOUIS VIAN, Paris, n.d.).

In this way the "*particule*" originated, and some of the most ancient families in France, such as the DE GUILLAUME, Seigneurs de Montpellier ; the DE PIERRE, Seigneurs de Ganges ; the D'ANDRÉ, Seigneurs de Montfort ; the DE JEAN, the DE BARTHÉLEMY, and others who bear apparently Christian names employed as surnames, trace the origin of the fact back to those early times. Of these names the number is considerable also in Spain and Italy, and in the latter country the number is augmented by a multitude of names derived by abbreviation or syncopation from others, *e.g.* TOLOMEIO and MEO from BARTOLOMEO ; LIPPO from FILLIPO, etc. "Dans le onzième, et dans le douzième siècle, et quelque fois dans le troizième siècle, chaque personnage ne portait que son prénom ou nom de baptême, remplacé quelque fois par une designation personnelle, un sur nom ou un sobriquet."—BLANCMESNIL, *Les Salles des Croisades*, xxiii. The Conquest of England, the Crusades, and other military expeditions, which made it needful to adopt surnames to distinguish persons of the same Christian name from one another, also served to increase the use of the *de*. But the earliest known use of the particule to indicate the possession of a fief dates from the reign of PHILIP I. (about 1062). SISMONDI tells us that it was during the war between WILLIAM *le Bastard*, and GUI DE MAÇON for the possession of Normandy, that the Nobles almost universally adopted the designations of their hereditary fiefs.

HUGH THE GREAT, Duke of France and Count of Paris, had the surname of CAPET, but used no territorial *de*. Later the possession of a fief afforded an easy and natural means of forming a distinctive surname ; thus the Lords of Montmorency, who had generally borne the ordinary name of BOUCHARD, became BOUCHARD DE MONTMORENCY.

The family of MONTMORENCY bore the seemingly proud title of *Premier Baron Chrétien* ; which, however, like many other things, was not really so great as it appeared to be. Its origin appears to have faded out of remembrance, but a little research shows that it simply meant that the Baron de MONTMORENCY was the first of the four Vassal Barons, or Chevaliers-Bannerets, of the *Chrétienté*, or

possessions of the bishop, in the Ile de France. The other three were : le Vicomte de MEAUX, le Vicomte de MELUN, and le Sire de l'ÎLE ADAM. It seems clear that the family of LÉVIS did not understand the origin of the MONTMORENCY motto, when in imitation they assumed "*Aide Dieu au Second Chrétien* LÉVIS!" an assumption as irrelevant as it was pretentious on the part of "*les Cousins de Nôtre Dame*."

MENÊTRIER in his *Origine des Armories*, p. 56, acutely finds an argument for the date which he assigns to the rise of Armorial bearings on the fact that surnames were not in use until the tenth and eleventh centuries ; and that the arms assumed were commonly, perhaps we might say almost invariably, *parlantes*, or the symbol of a surname.

But persons of much lower grade, having no pretensions to nobility, assumed as a distinctive surname the name of the town or district whence they came. In "*La Vie de St. Louis*," by the confessor of Queen MARGARET, we find the name of "JEAN DE CROY, mason, townsman of Compiègne." Even serfs leaving their own village, where a Christian name had sufficed, added its name with the *de* to their own. As late as the elections in 1789, the serfs in the Jura Mountains had no surnames. This was also the case in Poland at the same time.

On the other hand many of the noblest families of France never used the "*particule*." FOUCAULD, Seigneur de la ROCHE, became indeed much later, "le Duc de la ROCHEFOUCAULD." POTIER was the name of the Duc de GÈVRES, the Marquis de GRIGNON, and the Seigneur de NOVION ; NOMPAR, the original appellation of the Ducs de la FORCE. The families of POT, MIRON, MILON, PHILIPPEAUX, AMELOT, RUSÉ, BRULART, FOUQUET, and many other marquises and counts, never used the *de*. M. LAINÉ gives the following list of eminent families who never used the *particule*, or only assumed it in modern times :—DAMAS,—CHABOT,—BERMOND,—Seigneur d'ANDUSE,—MALVOISIN ou MAUVOISIN,—PRUNELÉ,—FOUCAUT,—OSMOND,—MORETON,—QUATREBARBES,—GOYON,—BEAUPOIL,—VISDELOU,—SÉGUIER,—DAVID,—LASEYRIE,—FAYDIT,—GASCQ,—GUISCARD,—YSARN,—COUSTIN,—AUTHIER,—MAINGOT,—BRACHET (*v. Les Salles des Croisades*, par le Comte de DELLEY de BLANCMESNIL, p. 265, Paris, 1866). JACQUES TEZART, Seigneur des ESSARTS, Baron de TOURNEBU, was highly offended at the unauthorised addition of the *de* to his ancient and illustrious name.

Still, the fact that the *de* was generally associated with the

possession of nobility caused it to be coveted and assumed by many who had no right at all to use it. In 1474, LOUIS XI. authorised a notary named DECAUMONT to separate the first syllable from the rest, and to become DE CAUMONT. An *Ordonnance*, given at Amboise, March 26, 1555, and registered at Rouen, interdicted the use of any name but the legal patronymic, and enjoined even gentlemen to sign legal documents by their family names, to the exclusion of the appellations of their seigneuries. This was confirmed in 1560, by article 110 of the *Ordonnance* d'Orléans. The Parliament of Toulouse, in 1566, gave a decision, "*ordonnant d'enlever la particule mise dans le tableau, comme signe de noblesse, devant le nom de plusieurs procureurs*" (VIAN, *La Particule Nobiliaire*). The procureur du Roi in the bailliage de Dijon, about the same time, declared, "l'âme et la raison de la loi trouve que tous nos roturiers en général qui changent leur nom en un autre gentilhomme, ou lesquels y adjoignent un article, sont sujets à la peine de faux, car ils usurpent *une qualité de noble* qui tient espèce de rang signalé en France."

On the other hand, a decision was given by the Parliament of Toulouse in 1566, at the instance of a certain procureur, "de rétablir sur le tableau le nom de cet officier et, *comme signe de noblesse*, la particule que l'on y avait à tort omise."

JEAN LOIR, Commissary-general of Artillery, etc., obtained from HENRI IV. in 1596, letters patent giving him permission to prefix the *de* to his name; and similar licences, which were understood to convey nobility, were granted in later reigns. Thus LOUIS XIII., by letters patent in 1613 permitted AMBROISE VIE, Sieur de MESNIL-CAJON, to add the *du* to his surname. These grants required Registration in Parliament, in la Chambre des Comptes, etc. Before the *Ordonnance* of 1579 (which provided the contrary) the possession of a noble fief acquired by purchase, even by a "roturier," conferred nobility on its possessor, who, of course, assumed its designation; and LOUIS XIV. in 1696 "permettait aux possesseurs de biens en roture dans les *directes* du Roi d'en prendre le nom."

In 1585, CHARLES III., Duke of LORRAINE, perceiving that many of his subjects assumed the particule and so attributed to themselves nobility in order to avoid certain imposts, published an *Ordonnance*, which strictly prohibited "aux Anoblis et issus de Nobles qu'ils n'aient à soi par adjonction vocale *le, la, du* ou *de*, et semblables mots, qui ne servent que pour obscurcir la famille dont ils sont sortis;" but the edicts had little effect. (The edict is printed

(nearly in full in Appendix A.), and it is probable that on some of its expressions was founded the claim advanced in Lorraine in 1750, that "à la quatrième génération, un anobli, devenu gentil-homme selon les règles héraldiques acquérait le droit de transmettre la particule de sa fief à son nom.")

In 1699 LOUIS XIV. published a declaration for Franche-Comté that "les anoblis et tous autres (que les nobles de race) ne peuvent prendre le *de* devant leurs noms." This article, which made the particule "forbidden fruit" to all but "*nobles de race*," naturally increased the number of those who desired to make use of it; and moreover in consequence of the edict, the *de* appeared in the dictionaries as a sign of nobility. "Cet article *de* marque le génitif, et se met devant les noms de famille qui viennent de seigneuries, M. DE CHÂTEAUNEUF; M. DE GRAMMONT" (RICHELET, *Dictionnaire*, 1707). The Duc de ST. SIMON, in his *Mémoires*, speaks of its wholesale usurpation: "Le *de* s'usurpait aussi par qui voulait depuis quelque temps." However, the *de* continued to be the subject of legal grants; and, after the Restoration, HOZIER was authorised to insert the particule in the official certificates before the name of the person ennobled.

In 1822, LOUIS XVII. asked a person to whom he was giving audience how he could reward the devotion he had evinced, and was met by a request for permission to use the *de*. "'Prenez-en deux!' dit le Roi, en fredonnant le vers d'Horace:—

. . . . 'Gaudent prænominē molles  
Auriculæ . . . .'"

Almost in our own time there was the poet PIERRE JEAN DE BÉRANGER, who may have fairly inherited the particule from remoter progenitors than his tailor grandfather, but who scouted the idea that it indicated noble descent:—

"Hé quoi, j'apprends que l'on critique  
Le *de* qui précède mon nom.  
'Etes vous de noblesse antique?'  
Moi, noble! oh vraiment,  
Messieurs, non!

"Non, d'aucune chevalerie  
Je n'ai le brevet sur vélin.  
Je ne sais qu'aimer ma patrie,  
Je suis vilain, et très vilain,  
Je suis vilain,  
Vilain, vilain."

Under the First Empire many titles were granted without the



*de*, especially in the cases where there was no creation of a *majorat*, and where consequently, the title created was not hereditary. "LE DUC DE FITZ-JAMES," is a title which is anomalous, but is now in common use. CAMBACÉRÈS was "le Duc CAMBACÉRÈS;" PASQUIER, "le Duc PASQUIER." Under the Second Empire, in 1858, the Code Pénal was revised and the assumption of names and titles stringently forbidden. Applications for change of name, and for the addition of the particule, or for its separation from a name with which it had become incorporated, required to be made to the Garde des Sceaux, and were often granted.

The oldest families of Mecklenberg, and other North German States, did not generally assume the *von* until the close of the Thirty-years War; some had not done it at a much later date; but at the present day when a German is ennobled, or, as we should say, made a gentleman of coat-armour, he acquires the right to use the territorial prefix *von*, in some shape. Sometimes the preposition is affixed to his previously plebeian name, and SCHNEIDER becomes VON SCHNEIDER. But in cases like to this, in which the surname is obviously unterritorial, it is often retained unaltered and the *von* is inserted before the name of some territorial possession, real or imaginary, the newly ennobled becoming MÜLLER VON MÜLLERSHAUSEN, and the like. The Viennese gentry could hardly be persuaded that LUDWIG VAN BEETHOVEN was only of bourgeois descent, since he used a prefix which seemed equivalent to their familiar *von*. In Holland the prefix *van* or *vander* is no sign of nobility.

In Flanders, *De* at the commencement of the name is only the equivalent of the French *Le*, and, like it, is no mark of noble descent. DETIMMERMAN is only the equivalent of Le CHARPENTIER; DEHANTCHOUMAKER of Le GANTIER; DEMEULENAER of Le MEUNIER, and so forth. In Austria since the middle of the eighteenth century the diplomas of persons ennobled run after this fashion ". . . Item uti particula *de*, vel *a*, si voluerit." So is it generally in Belgium.

The *particule nobiliaire* is but little in use in Italy and Spain. The princes COLONNA, BORGHESE, GABRIELI, etc.; and such families as ALTIERI, BONCOMPAGNI, CAETANI, CHIGI, CORSINI, DORIA, &c., would not think of using it. Nevertheless, when a member of such a family settles in France the common usage begins to prevail, and the Commendatore STROZZI, becomes gradually DE STROZZI. Sometimes the name of the family is translated, FIESCHI becomes DE FIESQUE, and CASANOVA, DE

MAISONNEUVE ; or to take more illustrious German titles, RAP-POLSTEIN is converted into DE RIBEAUPIERRE, and MUMPELGARD into DE MONTBEILLARD.

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## APPENDIX K.

### EXTINCTION OF THE SMALLER GENTRY.

IN the first chapter of this volume I have remarked upon the influence which the Wars of the Roses exercised in the extinction of many noble and gentle houses in England. But Mr BARING-GOULD has carried his investigation of the subject much further than I had the opportunity of doing, and he has recently shown that the same process went on among the smaller gentry, as a result alike of the Civil War of the Commonwealth, and of the more peaceful agrarian changes which took place at the close of the seventeenth, and in the early part of the eighteenth century. His facts are not only interesting to the general reader, but have so direct a bearing on several matters referred to by myself that I make no apology for bringing some of them under notice here, and I only regret that I was unable to utilise them more prominently.

Without a direct investigation we can scarcely realise how wholesale has been the disappearance of the smaller gentry ; but both Parish Registers, and the Heralds' Visitations, as well as other heraldic records, give us most valuable materials for appreciating it.

In his interesting work on *Old Country Life*, Mr BARING-GOULD takes as an example the Parish of Ugborough in his own county (South Devon). He tells us that he finds in its Parish Registers of the sixteenth century the names of eleven families, all of gentle blood, all *armigeri*, and occupying good houses on small estates. In the seventeenth century he finds twenty-two, of whom, however, there are only six whose names appear in the former list. But in the eighteenth century only two remained whose names are to be found in either list, and by the middle of the nineteenth century *all* were gone ; not a single family of resident gentle folk remained in the parish ; their lands had been swallowed up by larger estates, and their mansions are now at best farm houses.

This is only one out of thousands of examples of a change which was universal in England. The crumbling away of small estates

seems to have taken place mostly at the close of the seventeenth century, and at the commencement of the following one. The Civil War was directly responsible for the extinction of many families of the smaller gentry ; and, indirectly, for the impoverishment and agrarian difficulties which brought about the degradation, if not the extinction, of many more. At the close of the war the Land Tax was twenty per cent. of its gross value ; and mortgage interest stood at seven and eight per cent. The smaller gentry had, indeed, nothing of the modern pseudo-gentility which professes an aversion to trade, and the younger sons of armigerous families continually found in it, to a very much greater extent than is commonly believed, the means of a more comfortable and useful existence than if the supposed requirements of their gentility had kept them *adscripti glebæ*. As years went on and the low price of corn (especially in 1666-1671) brought harder times still to the small proprietors, one after another went under. The wealthier squires extended their estates and influence by the purchase of the heavily burdened lands of the small proprietors, who, compelled by lack of means to a stay-at-home existence little above vegetation, found themselves year by year further out of touch with their wealthier and more influential neighbours, who were better educated, or at least had the means of seeing more of the world, and taking some part in public affairs.

Some, indeed, by thrift, judicious marriages, or by purchases of land from embarrassed neighbours, gradually added field to field, and so rose into the rank of the squirearchy ; but many dropped into the condition of yeomen, and others lower still. As the colonies increased, and fortunes were made in commerce, or in the slave-tilled plantations of sugar or tobacco ; and as the mineral wealth, and manufactures of the mother country were exploited, the wealth that thus accrued was naturally expended in the purchase of land. The small proprietors often had to give place to those who had thus acquired wealth which they wished to invest, and who were sometimes *novi homines* desiring to found a family ; but who quite as frequently descended from families which had suffered a temporary eclipse under the conditions above stated, and which a very few generations back had been as "gentle and armigerous" as those whom they now displaced. And this process still goes on, and must in the nature of things go on increasingly. Some writers of the present day who think they enhance the value of a coat of arms by writing pages of incredibly snobbish rubbish about the physical superiorities which invariably attach, in

a generation or two, to the duly-certified *armigeri*, will perhaps tell us whether these people had become so contaminated by their connection with trade and commerce that their gentility had become obliterated ; and whether they had ceased to become “gentlemen” because they had not complied with a fancied requirement utterly unknown to English law, by rematriculating their ancestral arms, or registering their pedigrees in the (in those times at least, not very highly esteemed) College of Arms !

With regard to the extinction as land-owners of armigerous families, we find that the Heralds’ Visitations give most valuable confirmatory evidence. Of 124 Devonshire families whose arms, etc. are recorded in the *Visitation* of 1620, no less than 113 are to all appearance extinct in the male line, a few are represented as land-owners by females. But it is in the last degree improbable that the extinction was complete; multitudes of descendants of their cadets are doubtless included in the *οἱ πολλοί* who are not consciously entitled to arms (though their right is only dormant), and who consequently do not share in the “aristocracy of physique, or the aristocracy of beauty” (*see* MR FOX DAVIES’ preface), but who will eventually “put themselves and their successors right” by getting a grant of a brand new coat, and in time acquire these physical advantages !

Out of the 195 families whose pedigrees, etc. are recorded in the Berkshire *Visitation* of 1694, few survive in their original position. In 1601, there were ninety gentle families in the County of Buckingham ; by 1824 no less than eighty-seven were extinct as land-owners, though it is to be hoped that some remnants of gentility, as well as the right to armorial *insignia*, still adhered to the dispossessed and to their offspring !

## APPENDIX L.

### ARMES PARLANTES.

NOTHING is more certain than that by far the largest number of the arms assumed in early times were phonetic in character—*armes parlantes*—allusive to the name, title, or office of the bearer.

The notion at one time current in this country that such arms belonged to the degenerate days of heraldry, and were a sign of debasement, is thoroughly refuted by an examination of our own *Rolls of Arms*, and a reference to the *Wappenrolle von Zürich*, and

other early foreign authorities. In them the canting element is preponderant, and proves to be so more and more as we investigate the changes which have taken place in the French and other languages within the last six centuries, and the varying names of animals and other charges in provincial dialects. Many armorial allusions which in early times were obvious are now entirely lost, or require much research for their discovery. Probably very nearly all early coats were in some way allusive or *parlantes*. MENÉTRIÉ derives an argument for the date he assigns to the rise of hereditary arms, not only from this fact that the arms were for the most part the symbol of a surname; but from the very language of blazon which contains terms no longer in general use, but which were so in the eleventh and twelfth centuries. The examples selected from the *Rolls of Arms* in illustration of the earlier portion of this book will show how very largely the bearings selected played upon the names of the wearers. Mr ELLIS'S view is that in the case of many families it is impossible to say whether they took their names from their arms, or *vice versa*; an opinion in which he stands almost alone among critical investigators of the subject. It is in Scandinavia alone,—where the adoption of surnames under GUSTAVUS ADOLPHUS was long posterior to the use of armorial bearings (old King GUSTAVUS was never called VASA in his lifetime), that we find any warrant for the idea that the name was derived from the bearings of the shield. In Scandinavia a large number of family names were thus derived; not only where the name is that of an animal, but there are very many instances of such appellations as LEJONHUFVUD (lion's head), HJORTSHORN (stag's horn), SPARRE (chevron), STIERNÄ, CRONHJELM, GYLLENSKJOLD, GYLLEN-SPARRE, GYLLENSTJERNA, OXENSTJERNA, SILFWERHJELM, etc., all derived from the bearings of the shield.

But in the southern kingdoms the reverse was the case, and the examples I have selected from the armory of all the Continental nations abundantly prove this position. Some of the allusions may seem to us very far-fetched, but a pun was dear to the mediæval mind. "Tout ce qui, dans la nature ou dans les arts, pouvait donner naissance à une équivoque était mis à contribution." I have engraved from EYSENBACH, on Plate II., fig. 3, of this Volume, a seal which, though not armorial, is an excellent instance of the taste of the time. It is that of GUI DE MUNOIS, monk of St. Germain l'Auxerrois. The cowered ape in the sky, scratching its back with its hand, was a hieroglyphic in which all might read: *Singe-air-main-dos-serre*,—Saint Germain d'Auxerre!

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